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CATALOGUE OF DANIELLS WORK

IN THE VICTORIA MEMORIAL

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A Descriptive Catalogue of Daniells Work in the Victoria Memorial

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FOREWORD

The Daniell Room is perhaps the most sought-after among the painting galleries of the Memorial Hall. The list of canvases in oil attributed to these two remarkable artist-explorers—uncle and nephew, Thomas Daniell, R. A. (1749-1840) and William Daniell, R. A. (1769-1837)—runs to the enviable number of 47, even though there may be some doubt about the attributions in regard to a few of them. Apart from their artistic charm, their work covers a wide range of the 18th century Indian scenes (these are but a part of their vast study of life—men, animals and nature)—rivers, valleys, waterfalls, mountains, landscapes, historic monuments, palaces, temples, mosques and mausoleums. Many of these have disappeared to-day; but for the Daniells the remotest idea of how they looked nearly two centuries ago would have been an exercise in futility. In the years between 1785 and 1793 they undertook extensive travels, at considerable personal discomfort but with commendable energy and expanding interest, from Garhwal in the north to Cape Comorin in the south (William in his Diary claims they were the first Europeans to have set foot on these areas) —and what is more important, they employed their superb talents in chronicling the beauty of the land they passed through. The generous gift of the late Maharajadhiraja Bijay Chand Mahtab Bahadur of Burdwan and of Mrs. George Lyell, as well as the judicious purchases made by the Trustees from time to time, mainly through the initiative of Lord Curzon and Sir Evan Cotton, have enabled the Memorial to possess the largest number of Daniell oils to be owned by a single art-gallery anywhere in the world.

Apart from oils (their number must have been prodigious—the number of oil paintings by Thomas Daniell alone in the Royal Academy was 125), the Daniells were pioneers in the art of aquatinting. The Memorial possesses 2 complete sets of *Oriental Scenery* consisting of 144 coloured engravings, besides a large number of single aquatints including the famous *Twelve Views of Calcutta* (1786-88), acquired either as gifts or by purchase.

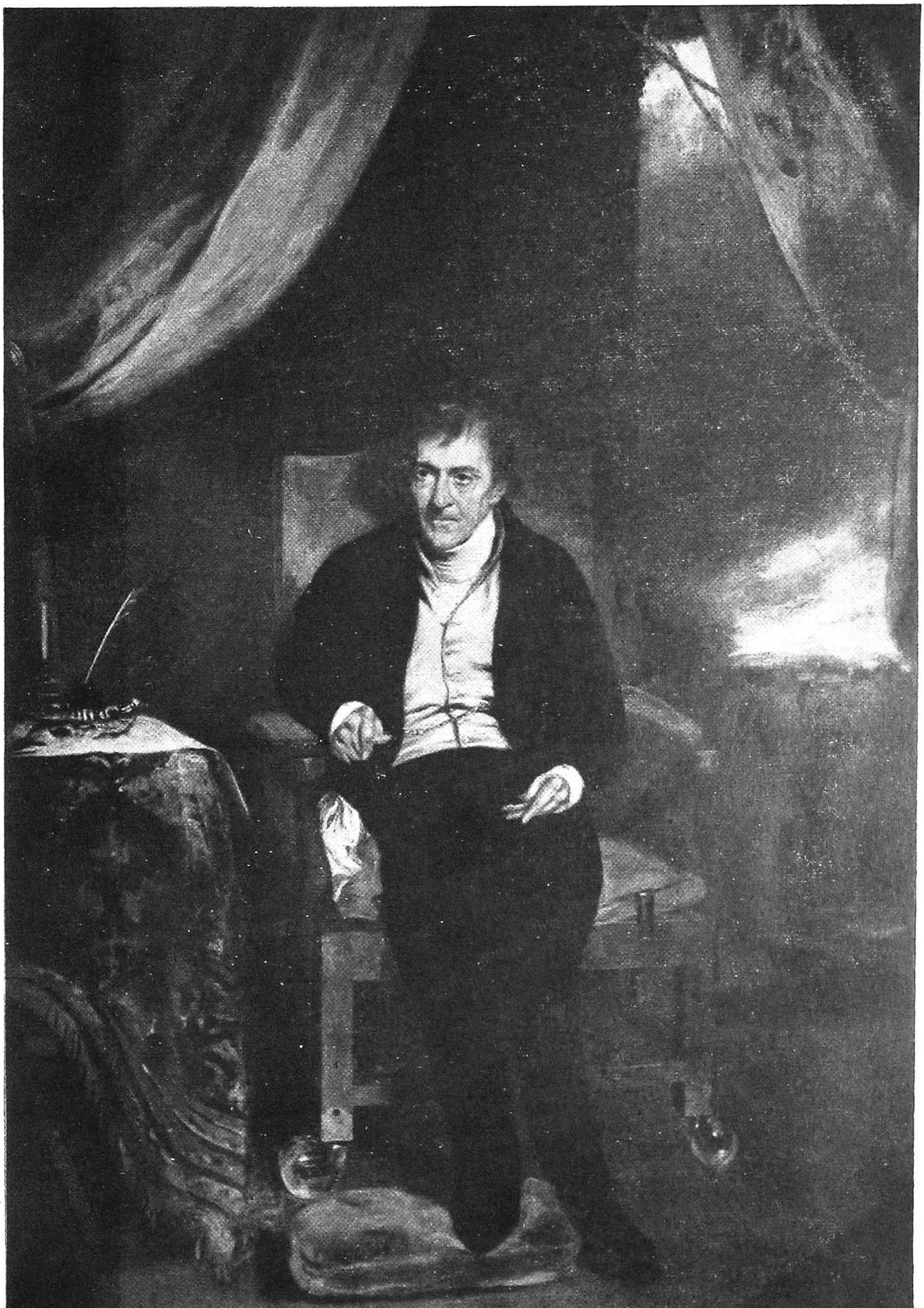
A remarkable category of Daniell pictures, apart from oils and engravings, is the Album in the Memorial comprising 93 original sketches including water colour, sepia and pencil drawings executed for the artists' *Indian Scenery*, also called *Oriental Scenery*, between 1780 and 1792, acquired by

purchase in 1913. This collection is a very important one as some of these sketches were used for the great series of aquatints. It was possibly sold as a separate entity by Thomas Daniell's niece, Mary Ann Fuller, after his death. A comparison of the sketches with the engravings and, in some cases, oils, is indeed a rewarding experience. Besides these the Memorial also possesses 8 folders containing 11 Daniell pencil sketches presented by Sir Evan Cotton in 1935.

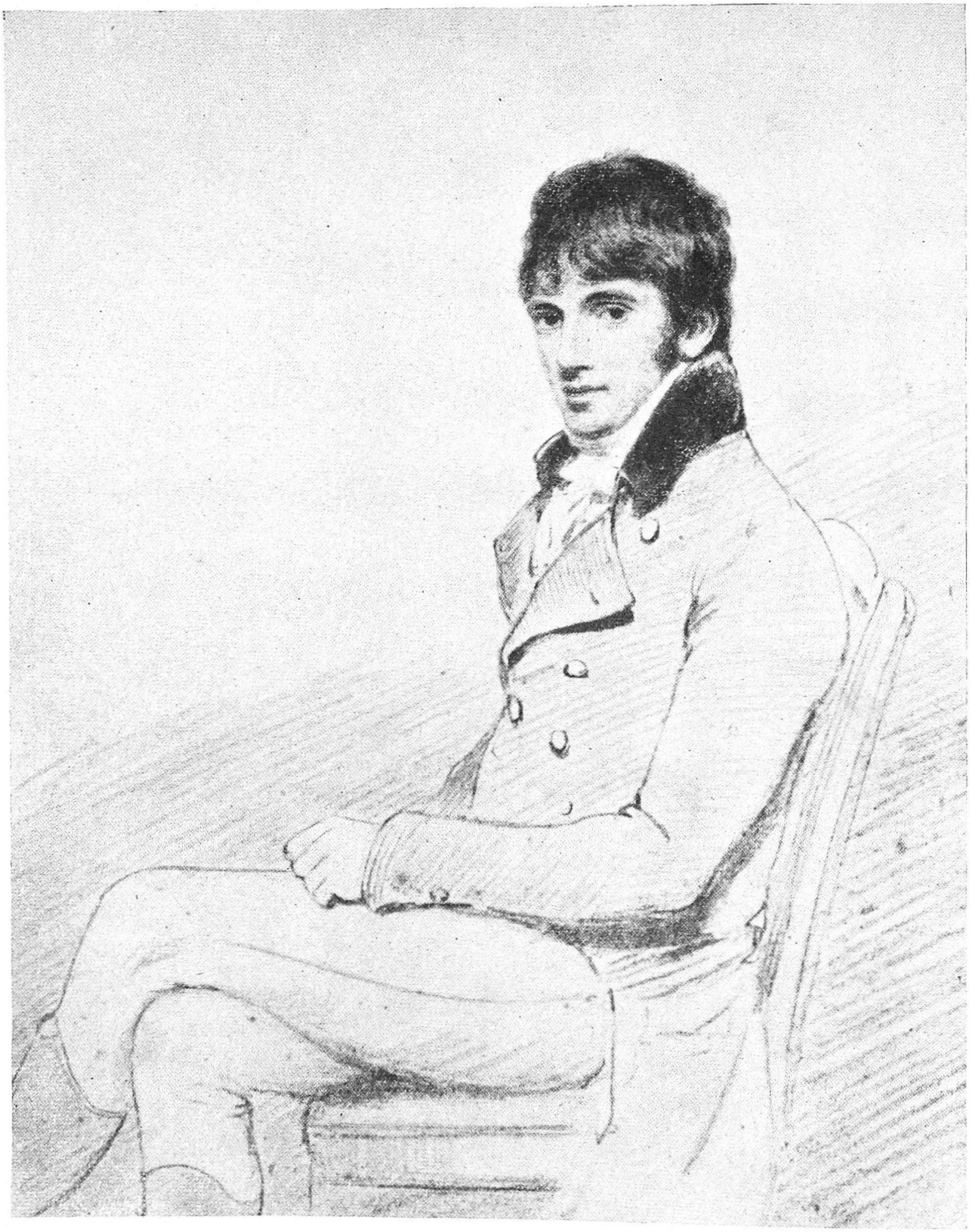
We present this illustrated catalogue containing a complete list (descriptive in the case of oils and water colour sketches) of all categories of Daniell pictorial art in the collection of the Memorial in the hope that this will partly meet the requirements of the lovers of the Daniells both in India and abroad and stimulate research with a view to correct identification in all cases. The information given in these pages is based on our records, supplemented with materials available from William Daniell's *Diary*, *Oriental Annual*, *Walpole Society Volumes*, old volumes of *Bengal Past and Present*, articles contributed by Mildred Archer, Dr. Maurice Shellim's two publications entitled *The Daniells in India and the Waterfall at Papanasam* and *India and British Painters—Patchwork to the Great Pagoda*, and above all, Thomas Sutton whose book *The Daniells Artists and Travellers* published in 1954 still remains the most comprehensive study of these artists and their work.

I take the opportunity to express my debt to Dr. A. P. Dasgupta, former Secretary and Curator, who published a catalogue of Daniell paintings in oil in Volume 2 of *the Bulletin of the Victoria Memorial* and my appreciation of the ungrudging help rendered by my colleagues in the preparation of this comprehensive catalogue.

N. R. Ray



THOMAS DANIELL C 996



WILLIAM DANIELL
By R. Westall, Royal Academy Library, London

A DESCRIPTIVE CATALOGUE OF DANIELLS WORK IN THE VICTORIA MEMORIAL

THE ARTISTS

Thomas Daniell, R. A. (1749-1840)

Born in Chertsey in Surrey, in which village his father was the landlord of 'The Swan'. Admitted as a student of the Royal Academy in 1773 and practised landscape painting. He first exhibited in the Academy in 1774. Continued to contribute flowerpieces and landscape views upto 1784. Along with his nephew, William Daniell, sailed by the 'Atlas' Indiaman from England in April 1785 and reached Calcutta via China in 1786. Here Thomas Daniell produced the 'Twelve Views of Calcutta'. Then they toured Northern India making sketches on its scenic beauties. Next they turned their attention to Southern India where they travelled in remote places, making sketches. The Daniells left India late in 1793. On their return home, they commenced the publication of the *Oriental Scenery* which was completed in six volumes in 1808. Thomas renewed his contributions to the Academic Exhibitions, his works now consisting almost exclusively of Indian views. His recorded contributions to the exhibits at the Royal Academy number 125 and those shown at the gallery of the British Institute number 10. In 1799 he became a full member of the Royal Academy. He was also a Fellow of the Royal Society and of the Asiatic and Antiquarian Societies. He died in 1840 at Kensington, aged 91.

William Daniell, R.A. (1769-1837)

Born in 1769. Accompanied his uncle Thomas to India and assisted him in making drawings and sketches. On his return to England with his uncle he devoted himself to the publication of the materials which the two had collected. Of the six volumes of *Oriental Scenery* five were engraved in mezzotint in his own hand or under his superintendence. He first exhibited at the Royal Academy in 1795. For several years his pictures were on Indian sceneries. After 1802 he exhibited at the Academy some beautiful views of the north of England and Scotland. In 1814 he commenced an extensive work, *A Voyage Round Great Britain*. In 1807 he was elected an Associate of the Royal Academy and in 1822 a full member. He died in 1837.

OIL PAINTINGS

Thomas Daniell

1 THE ROPE BRIDGE OF SERINAGUR IN THE SEVALIK MOUNTAINS

Dimensions : 134.6 × 98.1 cm.
Exhibited at the Royal Academy in 1800
Purchased through Lord Curzon in 1923.

'Serinagur' (Srinagar) is in the state of Garhwal in northern Uttar Pradesh, 30. 13 N and 78.46 E on the left bank of the Alakananda at an elevation of 1706 feet above sea-level.

In the descriptive text published separately for their prints, 'Twenty-four Landscapes' 4th series, of their '*Views in Hindoostan*', the Daniells have left the following note on the picture :

"The city of Serinagur appears in the distance, extending along the right bank of the Alucninda, and is partly concealed by the high rock in front of the view. On the author's approach to this place, he was greeted by many young people, who presented him with flowers, and preceded his party on their way to the town singing and shewing other signs of an hospitable welcome. On entering the city, he found the disposition of the Rajah himself no less friendly but unfortunately he was then preparing to quit his capital, and leave it to the mercy of another Rajah, who, in his superior power, had discovered unanswerable argument for invading the territories of his neighbour. The river is here too rapid to be passed even by boats, and therefore, the bridge of rope represented in the plate, offered the only means for the Rajah and his people to effect their retreat, which circumstance presented an affecting scene.

"This bridge, which is 240 feet in length, is an ingenious contrivance, and so simple that it may be soon erected and soon removed. On each side of the river two strong and lofty poles are fixed in the ground, and kept together with transverse pieces at their upper-ends, over the large ropes, made fast to the rocks or ground, are stretched and extended from side to side. From the bottom of these upright poles are carried other ropes, which are drawn towards the upper ones by a lacing of cords, while flat pieces of bamboo are so fastened to the lower cords as to form a tolerable commodious footway. On the top of the rock near the bridge, are the remains of a building formerly inhabited by a Faquier, who is a kind of Indian hermit".

In his *Journal* under entries dated 27 April 1789 William writes : "Immediately after our arrival the people flocked round us in great numbers, we being the first European that had ever visited Serinagur", and again under 30 April "At day light we left Serinagur. Un (cle) and self stopped about halfway up the steep hill and made a View of Serinagur".

The town of Srinagar is on the mountains in the background. Several people are crossing the river on the bridge. Hindu temples are on both banks.

A smaller version (45×67.5 cms.) of this picture, slightly different though, belongs to the collection of the India Office which may be by William. Plate 23 in Part IV of *Oriental Scenery* (1907) is evidently an adaptation of one or other of these paintings : while that in the *Oriental Annual* (1828) is an engraving by J. H. Kernot from a drawing made by William Daniell. The crowds crossing the bridge which are seen in the R. A. picture of 1800 are absent from the engravings. There are, as far as known, altogether nine versions of the Rope Bridge.

C. 983

2 HURDWAR

Dimensions : 93.9 × 119.3 cm.
Purchased through Lord Curzon in 1914.

Hurdwar (Hardwar), ancient town and place of pilgrimage in Saharanpur district, U. P., is beautifully situated on the right bank of the Ganges at the foot of the Sivaliks, close by the gorge through which the river debouches in the plains.

The Daniells arrived at Hurdwar on April 4, 1789. Entries in William's *Journal* contains interesting entries on their excursions in Hurdwar and its vicinity. "We all went over to Hurdwar early this morning and visited all the Gauts...The Gauts are small but exceedingly picturesque, crowded with people from Day light till Day break".

The Pool and the Kashmir House. Ranges of mountains are on the background. A palanquin with bearers is seen on the other side of the river bank.

It is interesting to note that Madras Lottery included an oil painting of Hurdwar by Thomas Daniell. 8 Daniell water colours on Hurdwar also have been traced so far.

In Oriental Annual 1834 appears an engraving on the Principal Gaut at Hurdwar (Plate XXV).

C. 1001

3 MOUNTAIN SCENE IN GARHWAL

(alternative title : View on the Serinagur Mountains North of India)

Dimension : 93.9 × 121.92 cm.
Exhibited at the Royal Academy in 1797
Purchased through Lord Curzon in 1915.

The Daniells claim to be the first Europeans to enter Garhwal (April, 1789)

Majestic mountain scene occupies the entire canvas. In the valley in the foreground is a white coloured tent. Several trees with spreading branches in the extreme left.

Six sketches of Scenes of Gahrwal are in the collection of the Commonwealth Relations Office, London. They are attributed to either Thomas or William Daniell by Sir William Foster in his Catalogue (5th Edition) 1924.

C. 1000

4 SCENE NEAR NUJEEBABAD IN ROHILKHAND

SEVALIK MOUNTAINS IN THE BACKGROUND

Dimension : 106×75 cms.
Signed : T. Daniell

Exhibited at the Royal Academy in 1912
Presented by Maharajadhiraja B. C. Mahtab Bahadur of Burdwan in 1931.
Formerly belonged to Hampden Turner Collection, Surrey, U. K.

Charles Hampden Turner (1772-1856), it may be noted, was a bibliophile and well-known patron of the arts. He commissioned or bought no fewer than 31 oil paintings by Thomas or William Daniell.

Named after its founder, Najib-ud-daulah, Wazir of the Mughal Empire, about 1755, Nujeebabad is in Bijnor district, U. P.

Jungle landscape. The principal figure in the foreground is an elephant, about to cross a bridge with a native aristocrat on its back. The animal is unwilling to cross until he has examined its strength with his trunk.

R. 2114

5 A MOSQUE, PUBLIC WELL ETC.
NEAR THE GARDEN OF FYZAL KHAN AT GHAZIPORE

Dimensions : 71.1 × 99 cm.
Purchased from Maharaja P. M. Tagore in 1956.

The Daniells visited Ghazipore (25.35 N and 83.36 E) on the 24th October 1788. Fyzal Ali Khan, referred to in the title, succeeded his father Shaikh Abdulla as Commander of Ghazipore under Nawab Saadat Ali Khan of Oudh.

A grand mosque with decorated cupolas and minarets on the left, a big tree spreading green leaves, several persons under the tree. A girl with jars is seen in the foreground.

View of the Garden of Fyzl Ali Khan at Ghazipore on the river Ganges by Thomas Daniell was on view at the Royal Academy Exhibition in 1820.

R. 3076

6 AN INDIAN LANDSCAPE :
VIEW ON THE RIVER JUMNA, EAST INDIES

Dimensions : 101.6 cm × 127 cm.
Purchased through Lord Curzon in 1914.

River bank, fringed with buildings, forming part on the city which is supposed by some to be Muttra, a city sacred to the Hindus.

A work, entitled, *Scene on the Banks of the Jumna, near Delhi*, was exhibited by Thomas Daniell at the British Institution in 1807.

C. 990

7 THE TAJ MAHAL AT AGRA

Dimensions : 81.2 × 132 cm.
Presented by Mrs. George Lyell in December 1932.

The Daniells reached the historic city on January 20, 1789 and stayed there till the 25th. Entries in William's *Journal* under January 22 read : 'Spent the whole day at the Tage Mahl. Un. drew the view from the Garden in the camera—myself employed on the inside.'

Viewed from the opposite side of the river Jumna. The Mausoleum is reflected in the water. Two elephants coming up the bank. One palm tree is on the right foreground.

"Stretched on an immense basement 40 feet high and 900 in length, its :prodigious mass of polished marble rises proudly over a river that not only adds to its majesty, but by reflection, multiplies its splendour : in truth, exclusive of its magnitude, extent and variety, whatever may be our architectural predilictions, we are overwhelmed with its effect, and compelled to acknowledge it as the most extra-ordinary assemblage of beauty and magnificence."—*Descriptive booklet published with two Daniell-aquatints of the Taj.*

R. 2180

8 THE JAMMA MUSJID AT DELHI

Dimensions : 81.2 × 132 cm.
Painted in 1811
Presented by Mrs. George Lyell in December 1932.

The Daniells arrived at Delhi in mid-February 1789.

"Begun by Shah Jahan in the fourth year of his reign, and completed in the tenth, the Jamma Musjid still remains one of the finest specimens of its kind in India. The front courtyard, 450 feet square, surrounded by a cloister open on both sides; is paved with granite inlaid with marble, and commands a view of the whole city. The mosque itself, a splendid structure forming an oblong 201 feet in length, is approached by a magnificent flight of stone-steps. Three domes of white marble rise from its roof, with two tall and graceful

minarets at the corners in front. The interior of the mosque is paved throughout with white marble, and the walls and roof are lined with the same material."

"In regularity of design and correctness of execution this building is considered one of the first class".—Descriptive text of the *Views in Hindoostan*.

The mosque in its splendour, a carriage drawn by oxen in the foreground. The painting shows the artist's superb skill in treating purely architectural subjects.

The city was a wonderful inspiration to the Daniells, and they chose a large number of items. In the Victoria Memorial Album of water colour and pencil sketches alone there are 25 sketches on the city and its neighbourhood.

Plate *XXIII*, Vol I of *Oriental Scenery* represents the same scene.

R. 2182

9 AN INDIAN LANDSCAPE :
RUINS BY THE RIVER AT RAJMAHAL, BIHAR

Dimensions : 64.7 × 83.8 cm.
Purchased through Lord Curzon in 1914.

Rajmahal, situated on the right bank of the Ganges, was visited by the Daniells on their way from Bhagalpur to Calcutta. The exact date of the visit cannot be ascertained.

A river scene with buildings mostly in ruins on the bank.

The chief antiquities of the old Muhammedan city are the Jumma Masjid, the palaces of Sultan Shuja and Mir Kasim Ali besides numerous mosques and monuments.

An identical water colour (48 × 65 cms.) was exhibited at a Daniell Exhibition in 1962 at Smithsonian Travelling Exhibition Service, Washington DC.

C. 993

10 A PART OF THE MAUSOLEUM OF NAWAB ASSUPH KHAN AT RAJMAHAL ON THE WESTERN BANK OF THE RIVER GANGES

Dimensions : *120.6 × 95.2 cm.*
Signed : *T. Daniell, 1822*

Exhibited at the Royal Academy in 1822
Purchased through Lord Curzon from the sale of the Collection of Lord Haversham at Christie's in February 1924.

Thomas Sutton says that no tomb bearing this name has been traced among the existing ruins. Sir Jadunath Sarkar has, however, pointed out that Asaf Khan, brother of Emperor Nur Jahan and father of the Empress Mumtaz Mahal, built a mansion at Rajmahal when he came there as Governor of Bengal, and thought it is probable that the Daniells really meant the tomb of Ibrahim Khan, brother of Asaf Khan.

Only a part of the building is seen. A beautifully decorated minaret is encircled by a creeper which has grown near it. Two soldiers, in conversation, are standing on the terrace, while a dervish is apparently listening to their talk. The rays of the sun from the left falling on the cupola, the minaret and a part of the building creates a striking effect of light and shade.

A plate in *Oriental Scenery* III (Plate 24), however, represents the whole facade of the Mausoleum. Sutton draws attention to Plates 1 & 2 in Grant's *Old English Landscape Painters* (Vol. II) and says that it may be the same as that exhibited at the Royal Academy in 1822.

C. 994

11 THE KOS MINAR (ANCIENT MILESTONE)

Dimensions : 53.3 × 69.8 cm.
Signed : T. Daniell, 1812

Presented by Maharajadhiraja B. C. Mahatab Bahadur of Burdwan in November 1931. Formerly belonged to Hampden Turner Collection, Surrey, U. K.

The minar, some 20 feet in height, lines the road between Fatepur Sikri and Agra.

A large party has encamped near a minar-shaped milestone. Tents and a flying flag occupy the left background. A number of people, some resting, and others strolling in the nearby grove of trees. Two camels in the foreground—a standing camel carrying musical drums and a seated camel from whose back baggages are being unloaded.

R. 2112

12 THE DOORGA PUJA

Dimensions : 43.18 × 60.96 cm.
Signed : Thomas Daniell, 1810

Presented by the Maharajadhiraja B. C. Mahtab Bahadur of Burdwan in June 1928. According to records preserved in the Memorial it came from the Collection of Mr. W. J. M. McCaw, formerly Senior Partner of the Calcutta firm of Kettlewell Bullen & Co., Calcutta.

A river ghat with a boat in front on which stand several people carrying the image of Goddess Doorga on a pole, prior to immersion in the Ganges.

R. 1990

13 THE MUHURRUM PROCESSION

Dimensions : 43.18×60.96 cm.

Presented by Maharajadhiraja B. C. Mahtab Bahadur of Burdwan in June 1928. This picture, like the preceding one, according to our records, was formerly in the Collection of Mr. W. J. M. McCaw, Senior Partner of Kettlewell Bullen & Co., Calcutta.

Processions carrying 'Tajias' are seen on both sides of the river. In the left foreground is a tomb and on the right foreground a big tree with spreading branches.

R. 1991

14 STATE BARGES ON THE RIVER GOOMTEE

Dimensions : 66×93.9 cm.

Presented by Maharajadhiraja B. C. Mahtab Bahadur of Burdwan in 1931. Formerly belonged to the Hampden Turner Collection, Surrey, England.

The Daniells stayed in Lucknow with Claud Martin from 30th June to 14 October, 1789.

The river Goomtee flows through Lucknow.

"Perhaps the most interesting records the Daniells made of Lucknow are the two illustrations of State Barges. Their entry into the city coincides with the passage down river of the Nawab in his State Barge or Mayurpankhee".

"There is a pavilion sufficiently spacious to contain ten or twelve persons. The boat is manned with from twenty to forty rowers, who use short elliptical paddles, with which they propel her forward with amusing swiftness, timing their strokes by a measured, but not unmusical chant. Near the pavilion is a raised platform upon which a man dances for the amusement of the company, flourishing the while a choury (Yak's tail set in a decorated handle, used as a fly-flapper) over his head. He acts as a fugleman, for by his movement the action of the paddles is governed." (Sutton, *The Daniells Artists and Travellers, P. 57*).

Our painting shows three barges. While the two in the background have peacock heads as their prow, the one in the foreground, has a prow in the shape of the front portion of a winged horse. This barge with its pairs of oars and sails is carrying the Nawab and his retinue.

R. 2111

15 CURRA (KARA) NEAR ALLAHABAD

Dimensions : 121.9×166.3 cm.

Exhibited at the Royal Academy in 1801
Purchased through Lord Curzon in 1914.

The painting shows the Kala Mandal, the tomb of Mirza Berar with a mosque in in the background, and the tomb of Gada Ali Shah.

An engraving on the spot appears in *Oriental Scenery* (III, Plate 21). The title of the engraving is *View from the Ruins of the Fort of Currah on the River Ganges*, April 1, 1803.

C. 991

16 THE VILLAGE SCHOOLMASTER

Dimensions : 78.8×197.9 cm.
Signed : T. Daniell, 1812.

Presented by Maharajadhiraja B. C. Mahtab Bahadur of Burdwan in November, 1931. Formerly belonged to the Hampden Turner Collection, Surrey, England.

The scene is probably South Indian as shown by the temple in the left background and by the appearance of pupils. The schoolmaster and his wife, however, do not appear to be South Indian. They are seated under a tree shielded from the sun by a bamboo mat. A stick lying on the ground by the side of the schoolmaster. One pupil is writing on the sand and another is looking on. Two other pupils are reading.

In the Editor's notebook, *Bengal Past & Present*, Vol. XXV Mr. R. B. Ramsbotham wrote : "The painting deserves mention, if only for the unusual fact that it is so described on the back of the canvas".

R. 2113

17 THE FORT AT THANA

Dimensions : 49.5×76.2 cm.

Purchased through Lord Curzon in 1913.

Thana (on Salsette Island, Bombay) was for long a Portuguese possession but it passed into the hands of the Marathas in 1739. It was ceded to the British by the Treaty of Salbai, 1782. This is the only Daniell production in oil on canvas in the collection of the Memorial so far as Western India is concerned.

The Fort, surrounded by a ditch, is on view. The Union Jack is seen flying. A bridge on the ditch leads to the main entrance of the Fort.

C. 988

18 THE OLD FORT AND RIVER BANK AT CALCUTTA

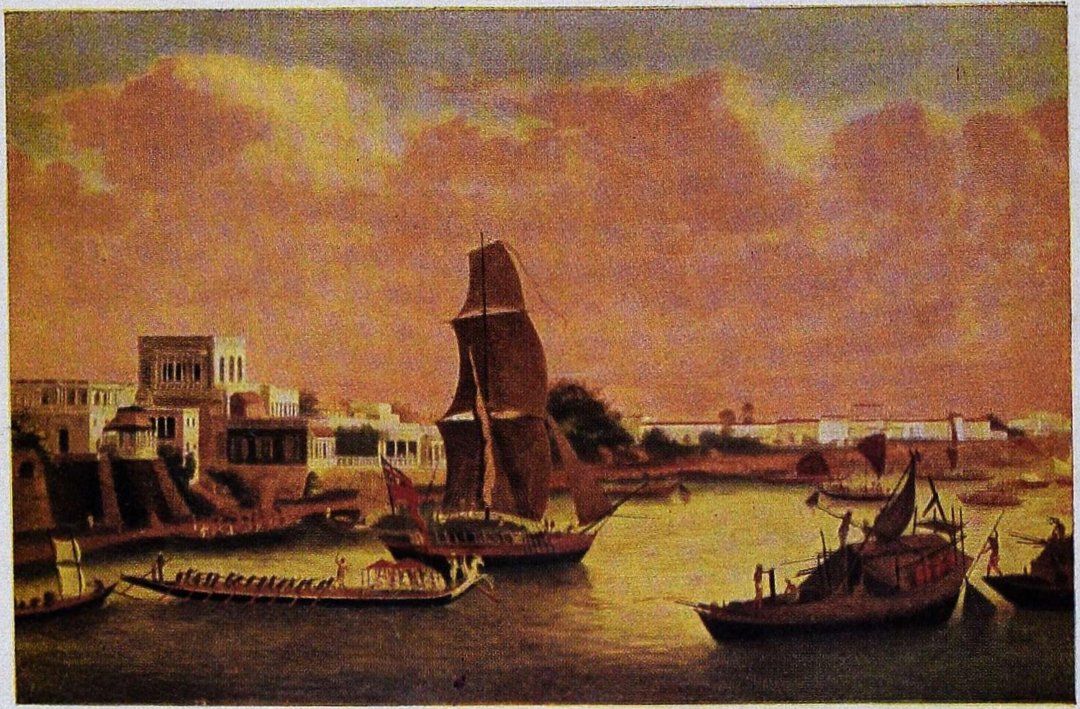
Demensions : 130.8×228.6 cm.

Presented by the Government of Bengal, 1921. The picture was formerly at Belvedere, Calcutta.

The original of one of the set of twelve coloured engravings (Plate VI) published at Calcutta, 1786-88. William Hickey sketched the identical spot in 1789. A photograph of this sketch with notes is also in the collection of the Victoria Memorial. (R. 2728)

On the river bank are the houses of well-to-do Indians. A Hindu temple is seen. The Old Fort and the Armenian Church can be seen in the distance. There are country boats of different kinds on the river, a boat flying the East India Company's flag and a pleasure boat with the front portion of a winged horse as the prow (Pankhiraj) rowed by sixteen men. The whole presents a busy scene of activity on the river.

C. 1652



The Old Fort and River Bank at Calcutta
Oil on Canvas

C.1652

19 OLD COURT HOUSE STREET, CALCUTTA

Dimensions : 130.8×228.61 cm.

Presented by the Government of Bengal in 1921.
The picture was formerly at Belvedere, Calcutta.

The buildings on the sides of the road can be identified with the assistance of William Hickey's annotated and signed (2nd October 1789) sketch "Old Court House Street" (Plate IX).

In the right foreground is a cart drawn by a pair of bullocks. A European gentleman is being carried in a palanquin. In the left foreground is an elephant with two riders and the Mahout on its back. One dog is running towards his master from the right and another dog on the left foreground is barking at the elephant. All these, together with a number of figures, each in motion, make the street scene a lively one.

C. 1653

20 A VIEW OF BUCKINGHAM HOUSE

Dimensions : 71.1×91 cm.
Signed : T. Daniell, Calcutta, 1787 (in flowing letters)

Purchased through Sir Evan Cotton from Messrs. Spink & Son, London, in July, 1936.

Buckingham House was the third Government House, the first being within the Old Fort and the second on the river bank, south of the Old Fort. The only Governor-Generals who occupied this third Government House were Warren Hastings, John Macpherson, Lord Cornwallis and Sir John Shore. Hastings's residence in Buckingham House was, however, extremely intermittent.

R. 2807

21 VIEW OF THE ESPLANADE, CALCUTTA BEFORE 1800

Attributed to Thomas Daniell

Dimensions : 69.8 × 107.9 cm.

Presented in 1937 by David Minlore, London.

This is practically a river scene with country boats on the Hooghly. The Calcutta buildings are in the right background. Sir William Foster says : "It is mainly a view of the Maidan and Esplanade, from the other side of river, but shows the main part of the city away on the left. I could not see the dome of the new Government House. Fort William is the most conspicuous object, so I should put the date a little before 1800. Possibly it is a Daniell."

R. 2856

22. DISTANT VIEW OF THE ESPLANADE AT CALCUTTA

Attributed to Thomas Daniell

Dimensions : 96.5 × 157.4 cm.

Purchased through Sir Evan Cotton in 1937 from Spink & Co., London.

The Calcutta buildings are in the right background. The river with Indiamen on it practically occupies the whole composition. The Hooghly looks too narrow. Some Europeans are fishing.

Victoria Memorial records mention an alternative title—A View of Calcutta from the Hooghly.

R. 2848

23 A House at or Near Calcutta

Dimensions : 93.9×154.9 cm.

Purchased through Lord Curzon in 1921.

The house is a large three-storied one of red brick with white masonry, surrounded by railings. It appears to be in a suburb. On the left of the picture, across the road, is a small thatched house, while on the right are two palm trees. Several figures on the road are in the front of the house.

It has been said that this house was a residence of Warren Hastings, but Lord Curzon, despite many attempts, was unable to identify it.

C. 999

24 View of the Military Orphan House, Howrah

Dimensions : 101.6×127 cm.

Painted in 1787

Signed : T. Daniell (Pinx)

Presented to the Victoria Memorial in memory of Sir R. N. Mookerjee by his friends in Calcutta in 1937.

The original inscription of the picture is as follows : "Presented by the Managers for the Orphan Society in Bengal to the Deputy Governor, Thomas Henchman, on his quitting India, as a mark of their sense of his eminent services to that Society A. D. 1797." T. Daniell, Pinx.

The Building situated on the bank of the Hughli, near Howrah, was built in 1767 for a rum distillery and afterwards known as Lovett's gardens. Purchased in 1785 by the Military Orphan Society as a school for the children of private soldiers who occupied it till 1815.

The two-storied building shown in this painting still exists as the Court House of the District Magistrate, Howrah.

The building is seen from the river. A life boat, two country boats and a junk with sails on the river. Eroded banks. A lawn between the river bank and the building. Cloud in the sky. River with ripples.

R. 2853

25 MURSHIDABAD

Dimensions : 116.8×167.6 cm.

Purchased in November, 1956 from the Collection of Maharaja P. M. Tagore who bought it in England in 1932.

The Daniells visited Murshidabad on their way from Calcutta to North India. They travelled in a pinnace in the first lap of their journey. William refers to their stay at Murshidabad in September, 1788 in his *Journal*—A Voyage from Calcutta to Hurdwar.

The painting shows the Nawab's Palace and the British Residency and some other mansions in distant perspective on the bank of the *Bhagirathi*. On the river three country boats in the foreground, two pleasure boats (*Mayurpankhi*) at some distance in the perspective Number of boats and people on the bank depict a busy river scene.

R. 3080

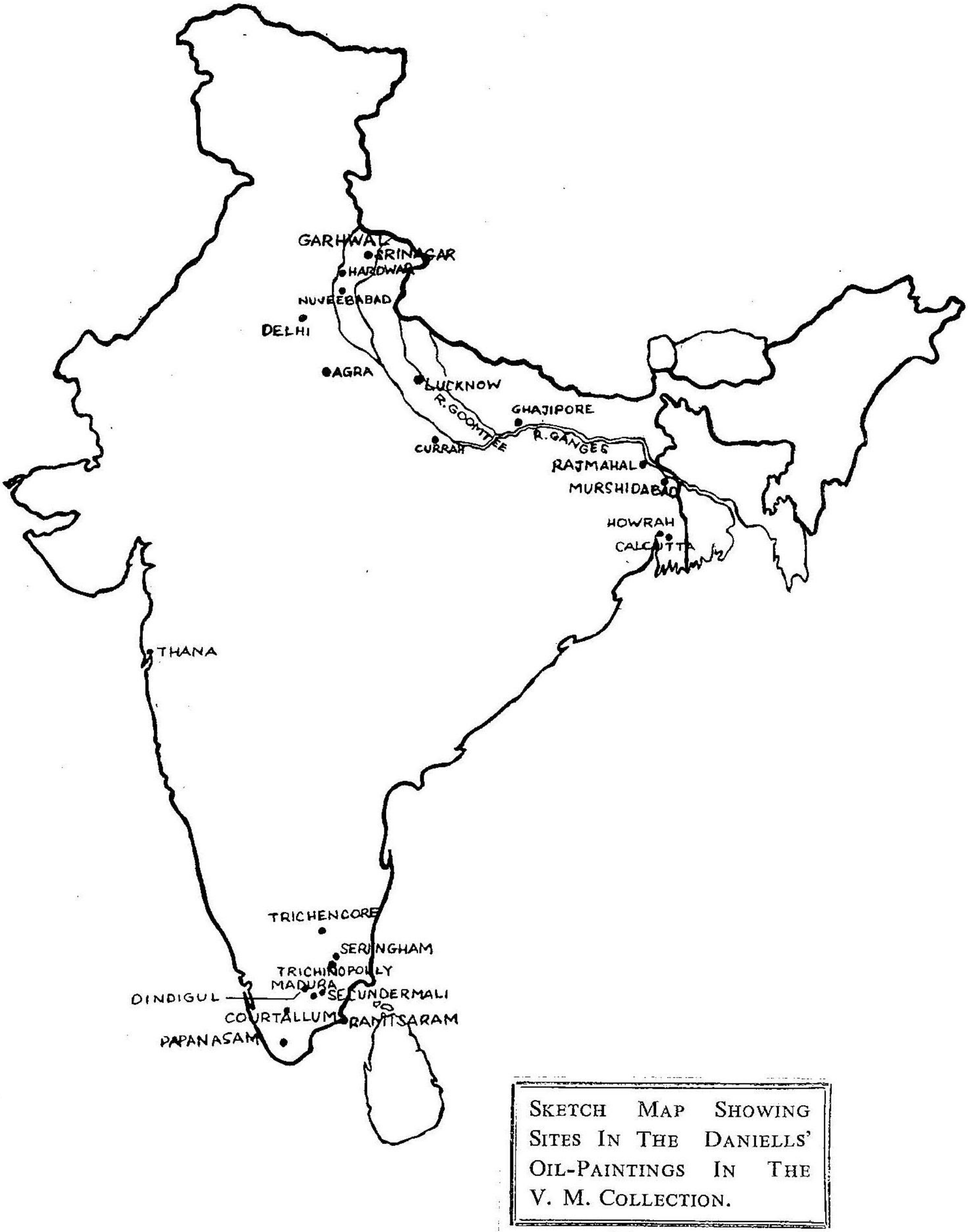
26 DEATH OF A TIGER

Purchased from Maharaja P. M. Tagore in 1956.

In June 1792 the Daniells visited Atoor, on leaving Dindigul. They passed through thick jungles infested with "wild Elephants and Tigers". It is possible, writes Sutton, that the various versions of this picture were painted in this vicinity.

Jungle landscape. A dead tiger lying under a big tree. Several men and women and a bamboo cage are seen in the foreground ; an elderly man, spear in hand, is watching the dead animal.

R. 3081



SKETCH MAP SHOWING SITES IN THE DANIELLS' OIL-PAINTINGS IN THE V. M. COLLECTION.

27 THE FALLS OF PAPPANASSUM IN THE TINNEVELY DISTRICT, 1800.

Dimensions : 99.4 × 127.6 cm.

Exhibited at the Royal Academy in 1800
Presented by Mrs. George Lyell in December 1932.

Papanassum in the Ambasamudram taluk of Tinnevelly District, is situated 8.43 N and 77.22 E at the foot of the Western Ghats near the point where the Tamraparni river descends to the plain in a magnificent fall.

So far 15 versions in various media (3 oils, I water colour, 3 engravings, 4 pencil and wash sketches and 4 pencil drawings) of the Waterfall, all of them by Thomas Daniell, have been traced. The one presented by Mrs. Lyell to the Victoria Memorial originally belonged to George Nesbitt Thompson, the Secretary and life-long friend of Warren Hastings, and then to Col. Cecil du Pre Powney of Brambridge Hall, Winchester (a grandson of George Nesbitt) from whom Mr. Lyell purchased it in 1908-09. It appears that Warren Hastings had two oils on the theme. The one now in the Victoria Memorial, in all probability, is the same sold at the Madras Lottery in February-March 1793. When it passed into Hastings's possession one of the 2 versions of the painting owned by Hastings, not improbably the one in Victoria Memorial Collection, was exhibited at the Royal Academy in 1800. Unlike the versions of the oil in the possession of the British Museum, the one in the Victoria Memorial Collection, gives a close and not a distant view. "The versions of the distant view are much the same and those of the close view, except for significant small details. In the Lyell/Victoria Memorial oil there are two figures on a rock above the fall—and each one differs in the number of devotees before the bas relief." (Shellim—*The Daniells in India and the Waterfall at Papanasam*, p. 35).

In the descriptive texts of their prints "*Views of Hindoostan*" the Daniells have supplied the following note :

'The Fall of Pappanassum is on the river Tumrabunni, a considerable stream in the district of Tinnevelly. A few miles below the falls, that river passes the Fort of Palamcotta, and thence proceeds in an easterly course towards the sea, into which it is received in the Gulph of Manapar.

This magnificent cataract is held by the Hindoos in great veneration, and is accordingly visited by innumerable devotees. The only approach to it is by a single path on the right hand side of the valley, whence, though near to the fall, it cannot be seen owing to the interposition of a large mass of rock that projects into the water. The path is continued up the face of this rock by means of a flight of steps ; and at the summit a gate is so placed that all visitors must of necessity pass through it, but which nevertheless readily opens to all who are provided with a small fee for the brahmins that guard the sacred portal.

Nothing can be more grand and impressive than when, on first throwing open the gate, this extraordinary scene bursts upon the sight. It would be difficult for those who have never seen a vast river precipitated down a rocky steep of considerable elevation, to form an idea of such a spectacle, accompanied by noise so tremendous, that, comparatively, all other sounds are but whispers. Upon the minds of Hindoos, who attach ideas of a religious nature to these objects, such scene must operate with great effect, and powerfully stimulate their piety. Indeed their prostrations, and other anticks of enthusiasm, on first beholding this tremendous object, are evident proofs of the intensity of their feelings."

The grandeur of the Fall is vividly brought out by the brush of the artist. In this painting, the artist shows pilgrims prostrating themselves before the image of the deities carved on the rock by the side of the fall.

An engraving—*The Cataract at Puppanassum* occurs in *Oriental* Annual, 1834 (Plate IX).

R. 2175

28 THE FALLS OF COURTALLUM IN THE TINNEVELLY DISTRICT

Dimensions : 102.8×130.8 cm.

Presented by Mrs. George Lyell in December 1932
Exhibited at the Royal Academy in 1796

Reproduced as No. 3 in the 4th series of *Oriental Scenery*, also engraved in the reduced edition of *Oriental Scenery.*

The Daniells visited the site in Tenkasi taluk situated in 8.56′ N and 77.16′ E in July 1792. As Sutton writes : "They were now among country that thrilled them to the highest degree. Waterfalls were always a magnet to them, and they were able to do justice to the rugged grandeur of this untamed place. At Kuttalum and Tonkasi there are three falls in the channel of the Chittar river, the lowest having a plunge of 200 feet, but broken midway".

The Daniells have left the following description :

"The Waterfall at Courtallum, called Tancanche, about twenty miles northward from the Cataract of Pappanassum, is also accounted by the Hindoos a place of peculiar sanctity. On certain festivals the number of people that resort to this spot from every part of India, is almost incredible ; and to accommodate a great concourse of religious persons numerous choultries are provided. Some of the buildings of that description appear in this view ; the others (sometimes connected with pagodas) are scattered about the valley in different situations ; and the grandeur and religious solemnity of the scene is much heightened by a grove of large spreading trees, two or three miles in extent, beneath which is the general pathway leading to the great object of their devotion.

Besides those who frequent the falls of Tancanche and Pappanassum simply for the purposes of devotion, many repair thither in order to procure the sacred water, which they carry about in small bottles carefully packed up in curious baskets ; these, attached to each end of a bamboo, they bear on their shoulders, and travel many hundred miles through the country occasionally distributing, at the principal Hindoo temples in their route, small portions of this holy fluid, whereby they insure to themselves whatever food and accommodation they may require."

The height of the Cataract of Courtallum is two hundred and twenty feet (*Descriptive texts in Views of Hindoostan*).

Not such a close view of the fall as that of Pappanassum. The falls are shown in the midst of hilly and wooden scenery. A choultry on right.

R. 2174

29 HINDOOS RETURNING FROM MAKING AN OFFERING TO THE IDOL AT THE TEMPLE OF VISHNU AT SECUNDERMALI NEAR MADURA, EAST INDIES.

Dimensions : *134.6×93.9 cm.*
Signed : *T. Daniell, 1822*

Exhibited at the Royal Academy in 1822
Purchased through Lord Curzon from the collection of Lord Haversham in 1924.

The Daniells reached Madura on July 3, 1792.

The main temple in the distance is seen through an imposing gateway decorated with

figures and floral motifs. On the stories of the principal temple appear splendid and lavish representations of deities. A procession is seen moving out of the courtyard along with an elephant with riders. An ascetic with matted hair holding cymbals in both hands is standing in front of the courtyard. Range of mountains on the background.

C. 997

30 GATE LEADING TO HINDOO TEMPLES AT TRITCHENCORE

Dimensions : 122.5 × 97.5 cm.
Signed : T. Daniell, 1822

Exhibited at the Royal Academy in 1795. This was the first oil painting of an Indian scene by the Daniells to be exhibited at the Royal Academy.

Purchased through Lord Curzon from the collection of Lord Haversham in 1924.

Trichengode (mis-spelt as Tritchencore), taluk and town in Salem district, situated in 11.22′ North and 77.53′ East, is described by William as 'the most compleat Hindoo town we have met with, picturesque in the highest degree... The villagers tell us that we are the first Europeans that ever entered the Pagoda on the Hill.'

The 'Gopuram' or the gateway of the temple stands on the left with high fortified walls, elongated dome, the stories decorated with deities, pavilions and models of buildings. Two wooden cars, probably intended to transport the deities during festivals, are seen in the foreground. In the courtyard a procession is seen carrying the effigy of a bull placed on a litter. Rows of trees in the background. The main shrine is not visible.

Engraved views of the lower and upper temples appear in pages facing 35 and 46 of *Walker's Quarterly* Nos. 35-36. The temple, as a whole, as engraved, is reproduced in *Oriental Annual,* 1834, Plate VI.

C: 998

31 A VIEW OF JAMBUKRISHNA, THE GREAT HINDOO TEMPLE ON THE ISLAND OF SERINGHAM, NEAR TRICHINOPOLY, EAST INDIES*

Dimensions : 121.9×96.5 cm.

Exhibited at the Royal Academy in 1817

Purchased through Lord Curzon at Christie's from the collection of Lord Haversham in 1924.

About 2 miles from the Rock the Island of Seringham (Srirangam) lies. It was here that Law, the French Commander, took up his quarters in the temple of Jambukeswar after his repulse from Trichinopoly in 1752 and surrendered to Stringer Lawrence. The Daniells visited the island with Lieutenant Campbell on the 6th June 1792. According to William's journal the Great Pagoda was drawn by his uncle on the 7th June 1792.

A magnificent temple is shown ; staircase leading to the main shrine, flat roof, pillars and door jambs are decorated with designs of fantastic beasts and different types of Dvarapalas. On the left of the pillar eight-armed Ganesha, Kartikeya on peacock on the right. In the lower relief of the pillars elephants are seen holding in their trunks human figures, possibly Dvarapalas. A group of men and women on the steps ; a girl among them is shown in a dancing pose.

C. 995

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*Of late doubts have been expressed about the identification of this painting. The Director of Archaeology, Tamil Nadu, to whom a photoprint of the painting was sent, is inclined to the view that this is in fact a picture of the 'Hall of a thousand pillars—entrance to the Meenakshi Temple, Madurai,' said to have been built by by Dalavay Ariyanatha Mudaliar, the minister under Visvanatha Nayak of Madurai in the middle of the 16th century.

32 A PORTRAIT GROUP OF THREE OFFICERS, WITH THE ROCK OF TRICHINOPOLY IN THE BACKGROUND.

Dimensions : .96.5 × 143.5 cm.

Attributed to Thomas Daniell
Presented by Mrs. George Lyell in December, 1932.

The three officers, two in red coats and one in blue, holding the hilt of a straight sword in left hand, in the extreme right a Khansama standing with jars etc., with the rock of Trichinopoly towering in the background—may represent, in Sutton's view, the surrender of the French Commander, Law, to Major Stringer Lawrence in 1752.

R. 2183

33 RUINS OF THE PALACE OF MADURA

Dimensions : 100.3 × 139.7 cm.

Painted in 1809

Presented by Maharajadhiraja B. C. Mahtab Bahadur of Burdwan in 1931.

Formerly belonged to the Hampden Turner Collection, Surrey, England.

The Daniells visited Madura in July 1792. The ruined palace itself provided them with the subject for plate 14 in *Oriental Scenery* Vol. II and plates 13, 15 (both reproduced in M Langle's *Monuments anciens et moderns de L' Hindoustan*, Paris, 1821 besides this oil painting, painted for Turner in 1809. Other versions of it in pencil drawings have also been traced.

The '*Vimana*' or the principal spire along with the '*Gopuram*' on view. Ten pillars are seen in the foreground. Some thatched houses in the right corner of the palace ; camel resting in the shade of the palace.

R. 2110

34 CHINESE JUNK NEAR MACAO

(In the Straits of Malacca)

Dimensions : 66 × 81.2 cm.

Presented by Mrs. George Lyell in December 1932.

The Daniells were fine depicters of maritime subjects. While on way to Macao they saw a three-masted Indiaman through a screen of coconut and betel trees, past a gigantic pillar of granite, against which could be seen the sails of a Chinese junk standing out in vivid contrast of yellow-orchre and the blue deep sea. Some vessels in the distance.

R. 2186

35 INDIAN LANDSCAPE

Attributed to Thomas Daniell

Dimensions : 48.8 × 92.7 cm.

Purchased in November 1956 from the collection of Maharaja P. M. Tagore who bought it in England in 1931.

A sea-coast scene. The sea and masts of sea-going vessels, one flying the Union Jack, is visible in the right background. The picture shows activity in the backwater. Articles of merchandize are being unloaded from boats carrying them from the ships. Two European gentlemen are in conversation with an oriental and an European lady is interested in fruits being sold there by local people.

R. 3078

36 AN INDIAN LANDSCAPE

Attributed to Thomas Daniell

Dimensions : 48.2 × 91.4 cm.

Purchased in November 1956 from the collection of Maharaja P. M. Tagore who bought in England in 1931.

Landscape with coconut and banana trees in the background. A Church and some houses with sloping tilted roofs. Two seated native males with a standing woman with jar on head and a child, engaged in conversation. A herd of sheep grazing. Cloudy patches in the sky.

R. 3079

WILLIAM DANIELL

(1709-1837)

1 THE IMAMBARA OF ASAF-UD-DAULA AT LUCKNOW

Dimensions : 88.9 × 134.6 cm.

Purchased through Lord Curzon in 1914.

The Daniells arrived at Lucknow on the 30th June, 1789 and stayed at Claud Martin's House. They remained at Lucknow until October 14 of that year.

The front entrance is shown. Elephants in the foreground indicate the arrival of the Nawab.

An oil painting by William Daniell entitled "The Gates of the Palace at Lucknow" was exhibited at the Royal Academy in 1801.

C. 992

2 VIEW NEAR NAJIBABAD IN ROHILCUND :

Dimensions : 72.3 × 111.7 cm.

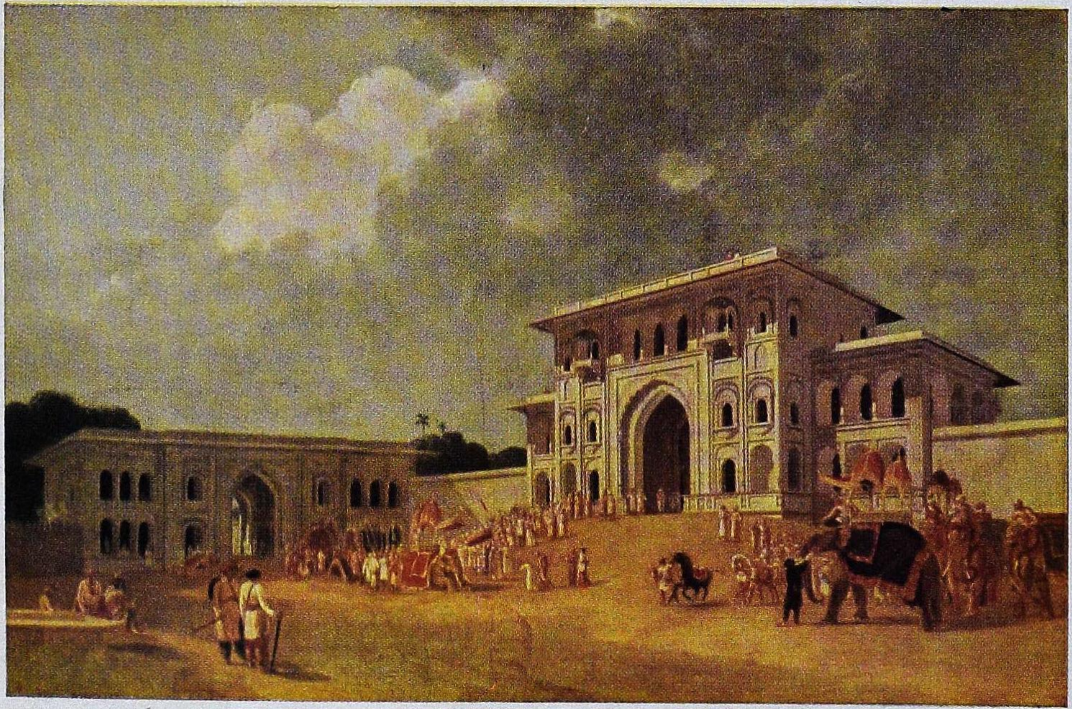
Painted in 1828
Exhibited at the Royal Academy in 1828
Presented by Mrs. George Lyell in 1932.

Part of the Himalayan range of mountains in the distance.

Najibabad, in the district of Bijnor, was the starting point for the Daniells' excursion into Garhwal which was made in April 1789.

This is a different composition from the picture by the same artist which J. H. Kernot engraved for the *Oriental Annual* of 1836.

R. 2177



The Imambara of Asaf-Ud-Dowlah, Lucknow
Oil on Canvas

C.992

3 THE TAJMAHAL AT AGRA

VIEWED FROM THE OPPOSITE SIDE OF THE RIVER JUMNA.

Dimensions : 100.3×177.8 cm.

Exhibited at the Royal Academy in 1829
Presented by Mrs. George Lyell in 1932.

Engraved by J. Lee for the *Oriental Annual* of 1834 (Plate XXI)

Reproduced in Bengal Past & Present Vol. XLV, Pt. I

Both Thomas and William painted the Tajmahal visited by them in January 1789, almost from the same spot, though the composition is different.

In the Victoria Memorial oil the Taj is reflected in the water. The foreground is made lively by a procession consisting of elephants, cavalry men and foot-soldiers and other persons coming up the bank of the river. People making obeisance to the dignitary on the *howdah*. Two palm trees on the right foreground.

In 1801 two beautiful aquatints were published by Thomas and William Daniell. The second of these, which is a river view, bears some resemblance to the above painting. The oil in the Victoria Memorial, as Sutton observes, 'is much richer and the foreground which is the weak point in the engraving, is bustling with light and colour', and suggests that William had studied 18th century Mughal drawings of similar processional subjects.

R. 2179

4 HINDOO FEMALES ON THE BANKS OF THE GANGES

Dimensions : 62.2×93.9 cm.

Painted in 1827
Exhibited at the Royal Academy in 1827
Presented by Mrs. George Lyell in 1932.

Engraved by E. P. Taylor for the *Oriental Annual* of 1834.

Women engaged in bathing, washing clothes and carrying water from the river. Cranes standing near the water. Boat with puffed sails on the river.

A striking testimony to William Daniell's romantic strain.

R. 2178

5 CALCUTTA FROM THE GARDEN REACH

Dimensions : 145×236.2 cm.
Purchased through Sir Evan Cotton in 1926.

View from the south on the east bank of Hooghly. Palankeen with bearers and guards in the right foreground. A group of people including one European gentleman with an attendant holding an umbrella over his head on the left foreground. Several sailing ships and country boats on the river. The Scots church and the Government House are seen in the background.

An engraving by William Daniell entitled *In the Garden House Reach, Calcutta* is reproduced in Walker's Quarterly Nos. 35-36. View of Calcutta from the Garden Reach, November 1, 1810 is also included in *A Picturesque Voyage to India by Way of China.* (Plate XLIX)

R. 1957

6 THE BANYAN TREE

Dimensions : 88.9×130.8 cm.

Painted in 1823
Exhibited at the Royal Academy in 1833
Presented by Mrs. George Lyell in 1932

Engraved by G. Hollis for the *Oriental Annual* of 1834 (Plate XX)

The Banyan tree, a favourite subject of the 18th century artists in India, stands against a white and dull blue background ; its root and branches spreading all round. On the right some cows and on the left some travellers are seen resting. In the big hollow at the root some people seem to be busy preparing their food. On the other side of the tree is a tent. At some distance on the right some barges with sails are seen moving on a river.

On their way up from Benaras, about 5 or 6 miles from Mirzapore, Daniells saw "the best piece of Indian sculpture placed against a Banyan Tree at the village of Nawanpore. Thomas did a sketch on Nawanpore. William also did another, similar in style. The oil above, however, does not depict "strong and sinewy arms" which had lifted the sculpture from the pedestal.

R. 2181

The Banyan Tree
Oil on Canvas

R.2181

7 A CHOULTRY AT RAMISERAM

WITH THE APPROACH OF THE N. E. MONSOON

Dimensions : 76.2 × 121.92 cm.

Purchased through Sir Evan Cotton in 1930

From Cape Comorin the Daniells moved north along the eastern coast and visited, among others, the Island of Rameswaram (Sept. 1792). Here they took up their quarters in a beautiful choultry which William describes as "more elaborately and tastefully embellished" than any other he had seen in India.

A very powerful representation of the monsoon clouds and a wild stormy sea with surging waves and foaming crests lashing against the choultry. Forlorn ships caught in the storm are rolling on the restless sea.

An engraving of the Choulty at Rameswaram is reproduced in *Oriental Annual*, 1834 (Plate VII).

R. 2067

8 THOMAS DANIELL

Dimensions : 102.8 × 71 cm.

Purchased through Lord Curzon in 1921

This portrait which was painted at Windsor is a very attractive and sympathetic portrait of Thomas Daniell in his old age. A token of William's affection for his uncle, who was his constant companion throughout their adventures in China, India and later in their declining years in England.

Full-length figure of a frail old man, posed against dark draperies, seated on a chair, facing the spectator ; on the left table with pen, ink and paper. On the right distant scenery.

C. 996

9 BENJAMIN ROEBUCK (1753-1809)

Dimensions : 54.6×43.1 cm.

Purchased through Lord Curzon in 1921

Roebuck entered the Madras Civil Service in 1776, and held various posts including those of Land Customer, Military Paymaster-General, Assay Master and Mayor, besides engaging largely in mercantile pursuits. He died at Vizagapatam where his tomb may still be seen. The portrait was probably painted at Madras in 1792 or 1793.

Full-length seated figure with right arm resting on a table. Civilian dress, with black breeches and greyish stockings. On his left stands an Indian servant handing a letter to his master.

C. 1002

10 AN OFFICER GOING SHOOTING

Dimensions : 72.3×60.9 cm.

Painted about 1788
Purchased through Lord Curzon in 1921

A British officer going shooting with a dog. A kneeling Indian servant holding another dog. Indian jungle landscape in the background.

C. 989

11 EUROPEAN FACTORIES AT CANTON

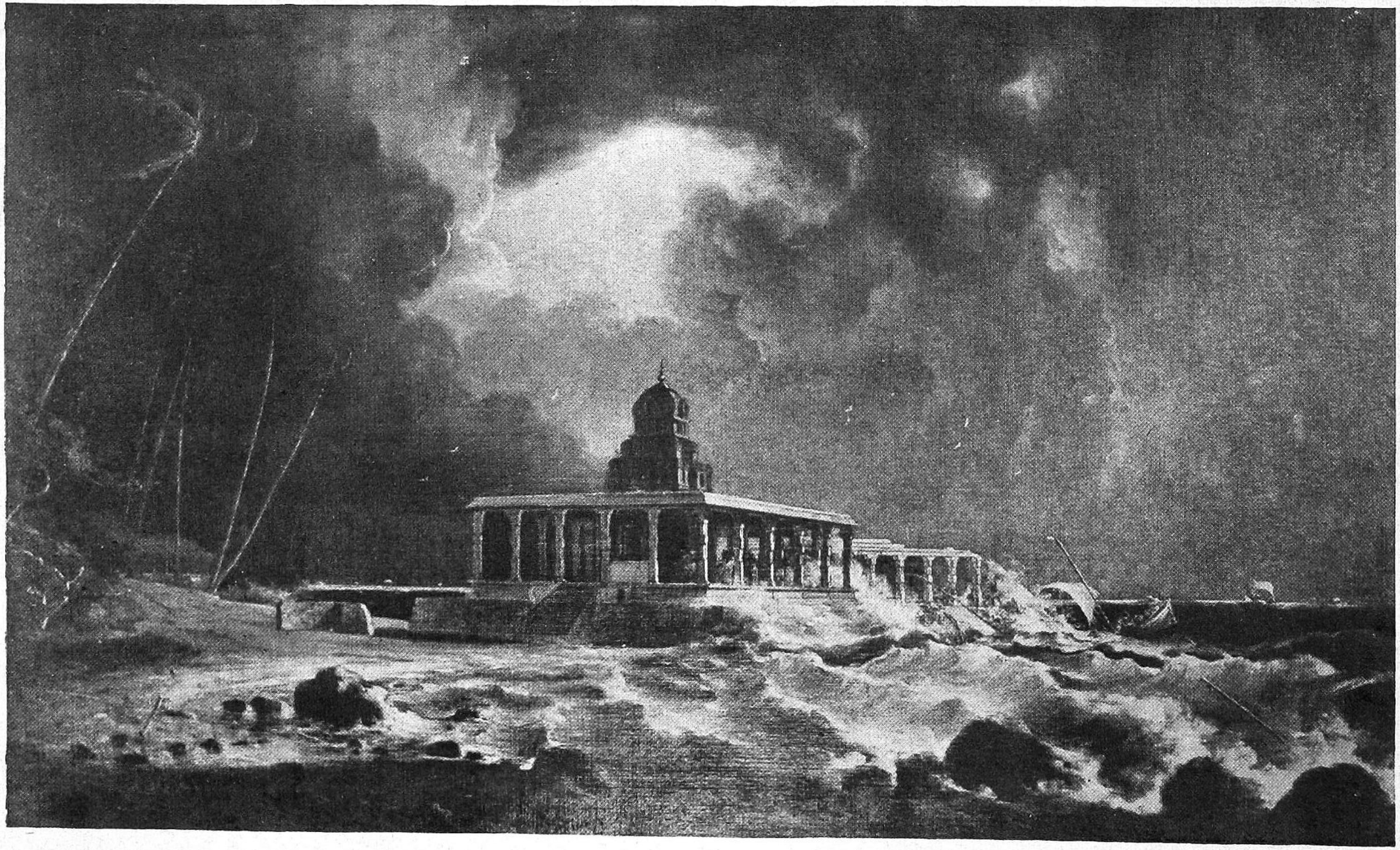
Dimensions : 86.3×129.5 cm.

Painted in 1806
Exhibited at the Royal Academy in 1808
Presented by Mrs. George Lyell in 1932.

Reproduced in *A Picturesque Voyage to India by Way of China.*

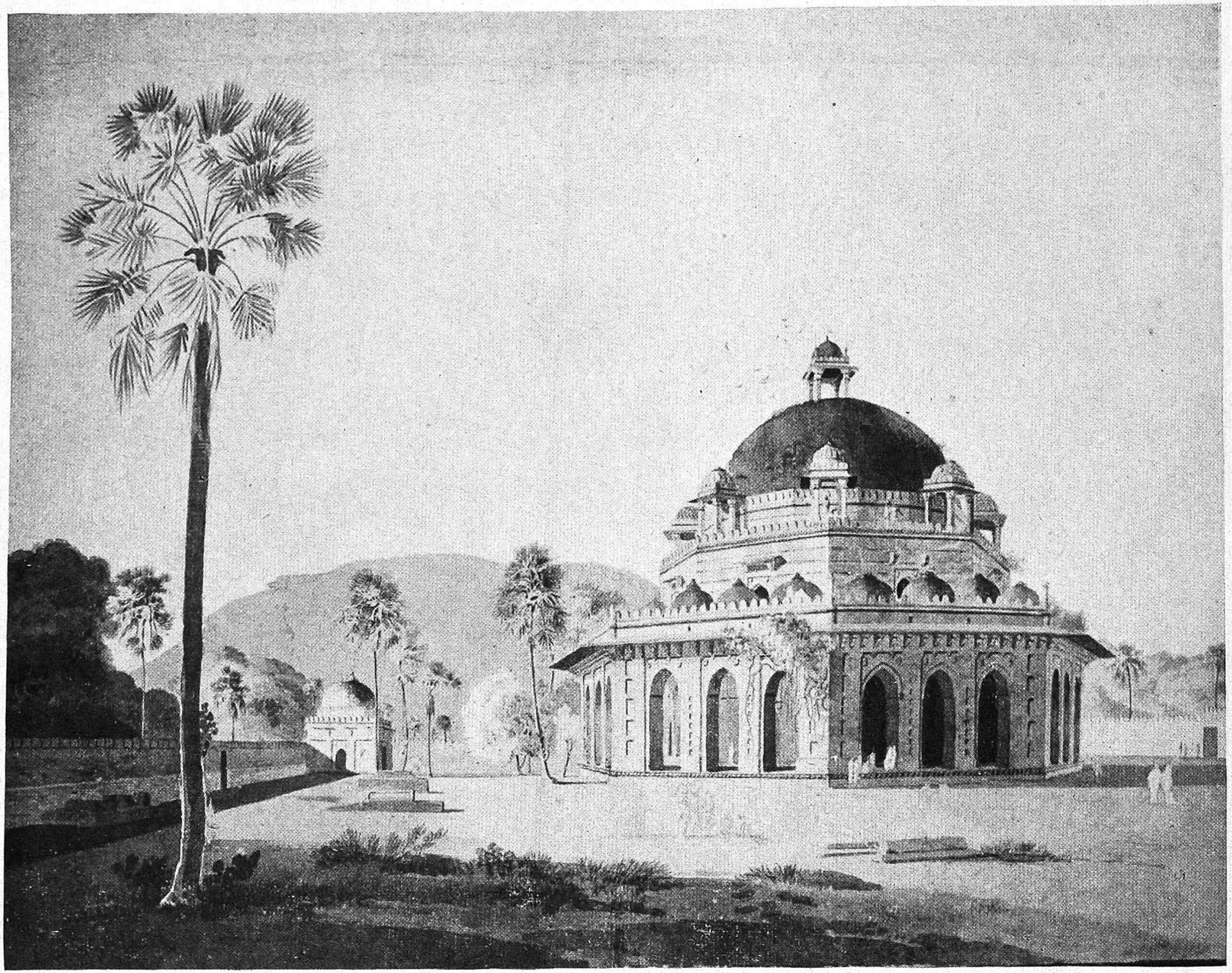
Shows a row of buildings on the river bank with pillared verandahs each flying its own national flag.

R. 2176



A CHOULTRY AT RAMISERAM WITH THE APPROACH OF THE N. E. MONSOON

R 2067



TOMB OF AKBAR KHAN, CHAYNPORE

R 641(8)

WATER COLOUR AND PENCIL SKETCHES

An Album containing "SKETCHES IN INDIA"

By

T. and W. Daniells R. A.

1789-1792

The Victoria Memorial Archives describe this item as follows: "Daniell (Thomas and William), a collection of 93 original sketches including water colours, sepia and pencil drawings executed for the artists' *'Indian Scenery'* mounted and bound in an oblong non-folio volume in half-calf, 1789-1792. The titles and dates are inscribed on the paper of the album leaves, upon which the sketches are posted. The numbers in the inner right hand column are in pencil on the sketches themselves, usually on the left upper corner, and were there when the album was first acquired by the Victoria Memorial. 21 out of these 93 sketches bear dates. These enable us to trace in greater detail the various stages of the artists' travels in India.

R. 641

1 *Hindu Monument of great antiquity at Budh Gaya*
48.5 × 60.5 cm.

2 *Amroah Gate, Sambul, Rohilcund*
36.5 × 55 cm.

The Daniells camped in Sambul on the 19th and 20th March 1789 and were impressed by a massive mosque on a great mound in the centre of the town, forming a landmark for miles round.

3 *Nejibabad, Rohilcund, 28 March, 1789*
30 × 48 cm.

There are in the Victoria Memorial 6 sketches on Nejibabad. An oil painting—*A Scene Near Nejibabad* by T. Daniell was exhibited at Royal Academy in 1812. *Oriental Scenery* (IV, Plate 13) and *Oriental Annual* (1833) contain an engraving each on Nejibabad.

4 *Hindoo Temple on a hill*
near Muddenpore

43.3 × 49.5 cm.

In *Oriental Scenery,* Series 5, appears *Interior of a Temple near Muddenpore.*

5 *Old Delhi (Plate 16)*

19 × 26 cm.

In the album of the Victoria Memorial there are no fewer than 25 water colour sketches on Delhi and its vicinity.

6 *Gate Leading to the Tomb of Atyar Khan,*
Chaynpore

49 × 60.5 cm.

7 *Curious Hindoo Building on one of*
the Rocks—Colgong

46.5 × 49 cm.

8 *Tomb of Akbar Khan, brother of*
Sher Shah, Chaynpore

23rd January 1790

9 *Ramghur in the Boujipoor district*

37 × 54 cm.

Boujipoor (Bhojeapura) is north east of Bareilly junction on the railway line to Pilibhit. The Daniells arrived here on the 19th January 1790 and left it on the 21st.

10 *Palace of Jaffer Khan, Delhi, on the Jumna,*
3 March 1789

37 × 53.5 cm.

11 *Nejibabad—Juffurganj formerly belonging to Gholam Kader*

30×48 cm.

12 *From the hill, near Oosoor 4 May, 1792*

38×55.5 cm.

13 *Subji Mundi near Shahjehanabad 27 February 1789*

20×29.5 cm.

14 *Khandi*

19.5×29 cm.

15 *Chandpore*

18×29 cm.

"The view of the distant mountains was very striking, especially at sunrise, where their broad bosoms, catching the level rays, cast them with subdued splendour over the neighbouring plains." Thomas did a sketch of the distant mountains. "This", says Sutton, "may have formed the basis for Plate 10 of Daniell and Ward and for his oil painting included in the Madras Lottery".

16 *Shahjehanabad*

30×48 cm.

"Once an elegant place but now almost in ruins"—*William Daniell.*

17 *Near Humayun's Tomb, Delhi—Tomb built by Humayun*

37.5×53.5 cm.

William did a drawing of the mausoleum, later engraved in the *Oriental Annual* for 1838.

18 *In Firoz Shah's Cottilah, Delhi*
20 February 1789

37.5×53.5 cm.

O. S. Vol. I Plate VII is on Remains of an Ancient Building near Firoz Shah's Cottilah at Delhi, Septr., 1795.

19 *Peepul or Banyan Tree and Temple of Budh at Budhi Gaya*
4 March 1790

46×54.2 cm.

20 *Common Snowy Mountains seen between Chandpoor and Daranagar*

26.3×38.5 cm.

21 *Sambul*
20 March 1789

21×30 cm.

22 *Near Humayun's Tomb*
4 March 1789

20.5×33.5 cm.

23 *Near Afzalghur*

20×29.5 cm.

The album contains 4 versions of Afzalgarh which was visited by the Daniells while they were staying at Nejibabad, awaiting permission to visit Srinagar.

24 *Afzalghur*

38×54 cm.

25 *Firoz Shah's Cottilah, Delhi*
20 February 1789

37.5×53.5 cm.

26 *Firoz Shah's Cottilah—window from which Alamgir Sani was thrown*

28×39 cm.

Alamgir Sani is to be identified with the puppet Mughal Emperor, Azizuddin Alamgir II (1754-59). He was put to death under orders of the all-powerful Vizier, Ghaziuddin Imad-ul-Mulk. "The citadel of the city of Firozabad was founded by the Emperor Firoz Shah (1351-1388) and the ruins lie about half a mile from the Delhi Gate of the modern city." The Daniells' drawings of this vicinity are numerous and must have occupied them from the 19th to the 21st. (Feb, 1789). Thomas is represented by in *Firoz Shah's Cottila* dated February 20th, *Lat of Firoz Shah* (ML, of O.S.I. Plate 7), *Firoz Shah's Cottila : Window from which Alamgir Sani was thrown*, *The Western Gate of Firoze Shah's Cotilla* (M.L. and R. A. 1807 of D & W Plate II) Sutton pp. 40-41.

27 *Kerutpoor (Rohilkhand)*
26 March 1789

33.5×48 cm.

Kerutpoor was eleven miles from Nejibabad.

28 *Tomb of Safderjung, Delhi*

37.7×54 cm.

Mansoor Ali Khan's Tomb, Grand-father of Asaf-ud-Dawlah, Vizier in 1789.

29 *Near Afzulgarh (Rohilkhand)*

38×54 cm.

30 *In the Fort of Tughlakabad*

29.5×48.5 cm.

31 *Near Caveripattam*

38 × 55 cm.

Caveripattam is a village in Salem District, Madras, visited by the Daniells on their way from Krishnagiri to Tapoor between the 13th and 18th May 1792.

32 *Observatory, Delhi*

38 × 54 cm.

Entry in William's Diary dated July 30, 1789 says: "I left the Col's Picture today for my Uncle to begin upon it—and sketched in a View of the Junter Muntur (or Observatory at Delhi)." Also engraved *Oriental Scenery*, Series 5, Plates 19 & 20.

33 *New Fort, Shah Jehanabad*
22 February 1789

38 × 54 cm.

34 *Near Selimghur, Delhi*

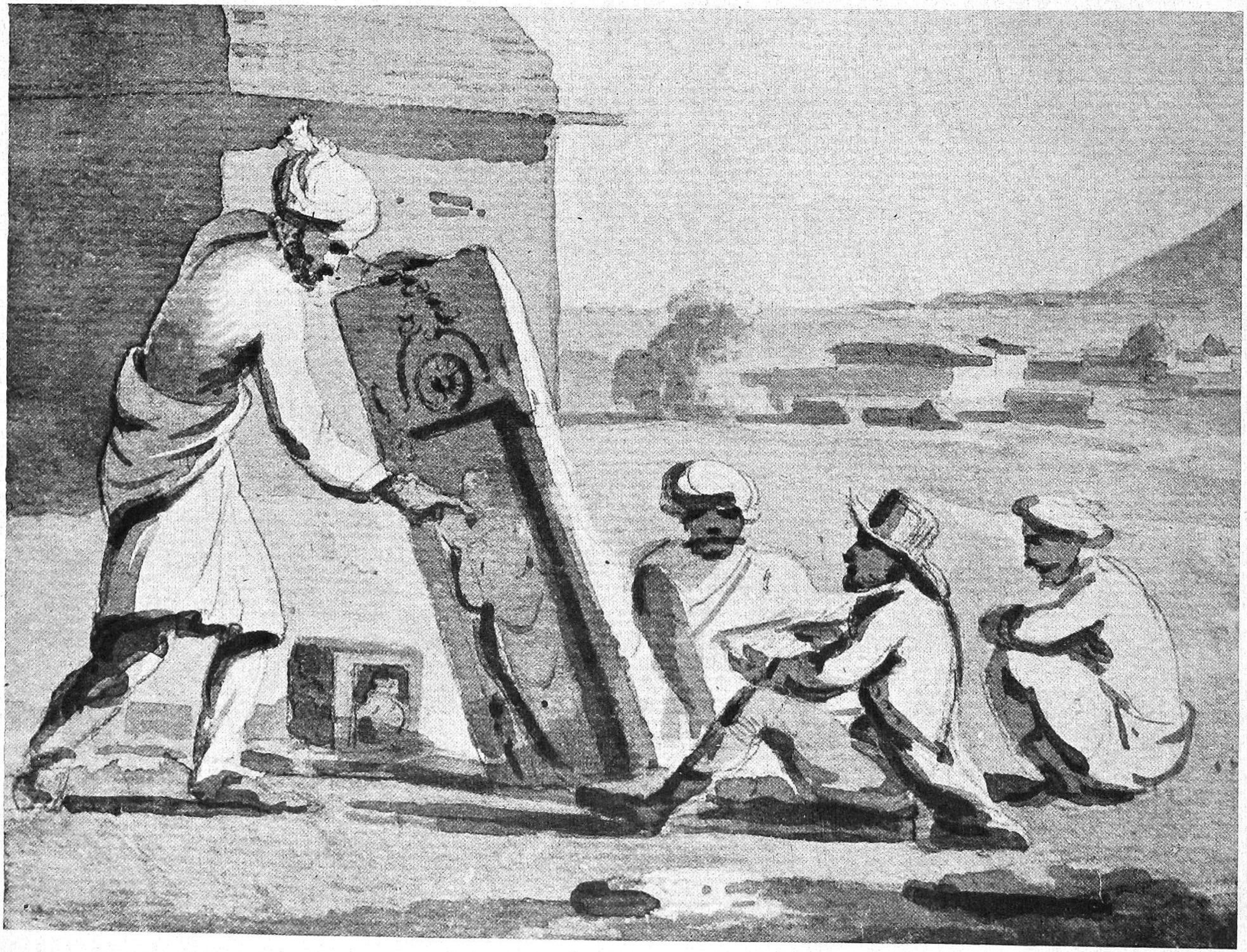
28.5 × 44 cm.

According to William, Selimghur "is said to have been formerly the State Prison—now made use of as an arsenal or magazine for Military Stores." (Diary, 22 February 1789)

35 *Emambarah, near the Tomb of*
Sher Shah—Sasseram

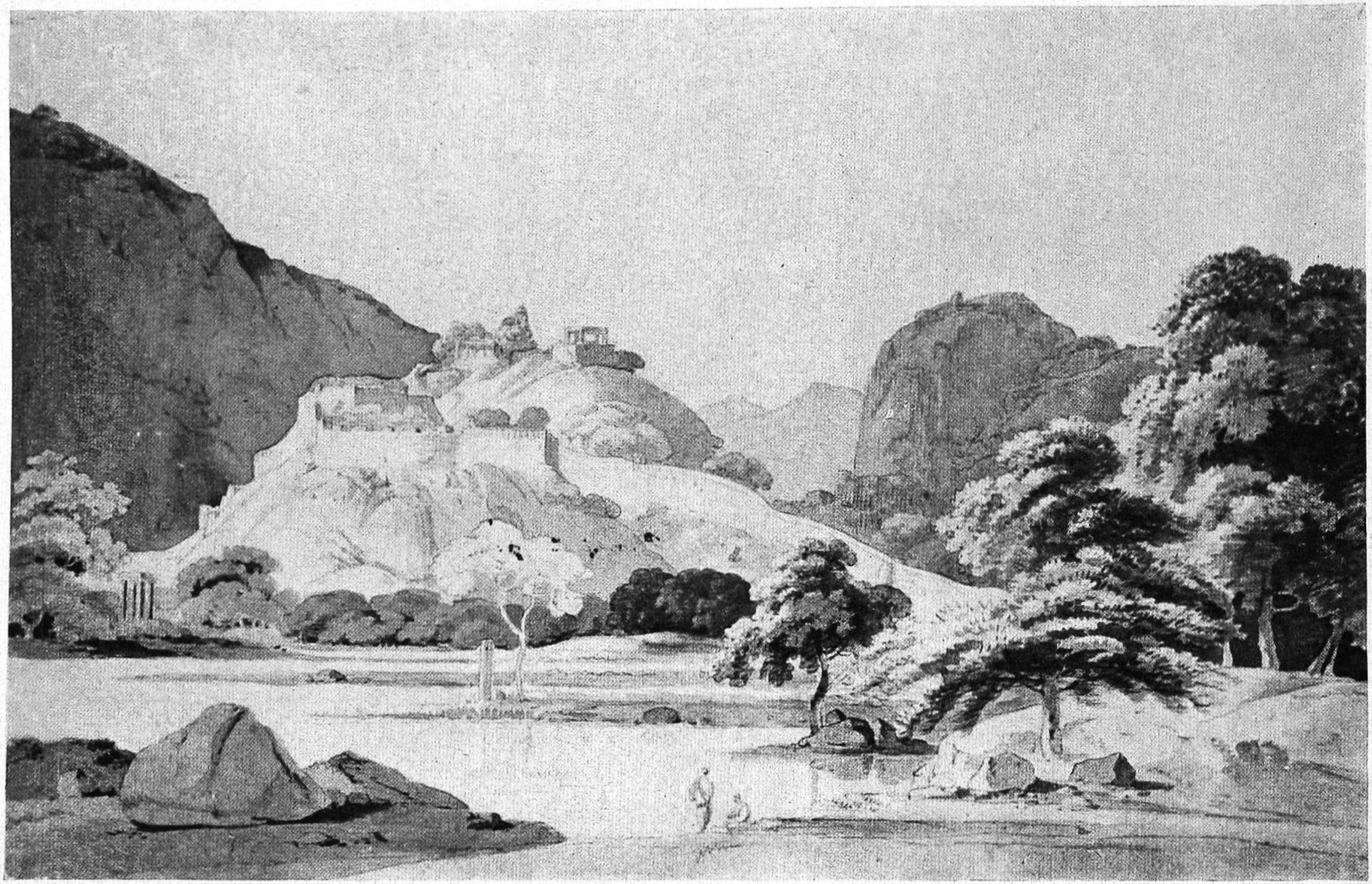
38 × 48 cm.

The Mausoleum of Sher Shah itself reproduced in *Oriental Annual*, 1834 (Plate XVI) receives from William Daniell detailed notice (P 124).



Portion of the Sketch "NEAR BUGWANPOOR"

R 641(45)



GINJEE

R 641(36)

36 *Ginjee*

25 x 37.5 cm.

Historic fortress in the south Arcot District and considered in those days to be the strongest town in the Carnatic. The Fort also figures in Walker's Gallery No. 51 by William and Victoria Albert Museum Collection. Thomas Daniell's oil on *Part of the Fort of Gingee in the Carnatic, East Indies,* was exhibited at the Royal Academy in 1810.

An engraving entitled *Raje Gur, Gingee* appears in *Oriental Annual, 1834* (Plate V).

37 *Eadgah at Amroha (Rohilkhand)*

37 x 53.5 cm.

At Amroha the Daniells saw the "Eadgah, a place designed for the performance of solemn festivals by the Professors of the Mahomedan religion." The sketches on Amroha in the possession of the Memorial number three. Thomas Daniell's oil on the subject was displayed at the Royal Academy in 1813.

38 *Hindoo Temples at Agori on the River Soane*

46.5 x 61 cm.

The Daniells reached the site on the 12th January 1790 and stayed there till the 15th.
This was later engraved, *Oriental Scenery*, Vol. I. Plate 19.

39 *On the Road to Jaffarabad, near Nejibabad*

30 x 47.8 cm.

Jafferabad is near Sanah Road Station on the Kotdwara branch railway line about nine miles north of Nejibabad.

40 *West View of an Eadgah, Amroha*

30.5 x 48 cm.

41 *Near Sher Shah's Fort, Delhi*

37 × 54 cm.

42 *Near Najibabad*
28 March 1789

30.5 × 48 cm.

Najibabad (Rohilkhand) in Bareilly sub-division, named after its founder, the Pathan Nujib Khan in 1755.

43 *Banyan Tree, near Jugenowalla above Hardwar*

40.4 × 52.7 cm.

In his Diary dated the 9th April 1789 writes William, after finishing their views on the town of Hurdwar they, "set off early and spent the day at Conkear. Conkur is but a small village with one tolerable good garden in it. About half a mile beyond Conkur is a very large Banyan tree—the circumference 62 feet. There is a passage thro' the tree and in the centre of it a Priapus which the Hindoos worship. We sat down to draw it but it being a great holiday of the Hindoos the people drew round us so very thick that we were obliged to leave off and defer it till some other day." On the following day they went on excursion to the small village of Jugenowalla about 5 miles north of Najibabad.

44 *Mosque at Najibabad*
29 March 1789

30 × 48 cm.

45 *Near Bugwanpoor*

24.3 × 30 cm.

Situated near Narianpore in Mirzapur District, U. P. about 8 miles north east of Roorkee and was reached by the Daniells on the 27th January 1790.

46 *On the road to Jufferabad, near Nujibabad*

28.5 × 48.4 cm.

47 *Near Siccarwallah (Rohilkhand)*
foreground—in pencil
15 April 1759

37.5 × 53.7 cm.

Entry on William's Diary under April 15, 1789 : "Left Lolldong this morning and came to our Ground at *Sierwollah*, a small village about 7 miles S. W. of Lolldong, marched through a most delightful country. The Mount appeared very large and had a grand effect."

48 *Near Nujibabad, Comenor Hills*

18.3 × 26.3 cm.

49 *Old Delhi*

20 × 27 cm.

50 *Near Chandpore (Rohilkhand)*

51 *Anchitty*

27.5 × 38.5 cm.

Anchitty Durgam, hill fort situated 35 miles south of Bangalore which the Daniells visited on the 5th May 1792.

52 *From the Fakir's Rock, Sultanjanj*

47 × 60.5 cm.

In Bhagalpur District. Here the river runs past a stone cliff. Opposite to it stands the Fakir's Rock of granite. That the site fascinated the Daniells is borne out by the fact that besides this sketch in the Victoria Memorial Album 7 drawings and 2 Plates in *Oriental Scenery* (V, Plates 9 & 10) feature this theme. Thomas Daniell's *Sculptured Rocks at Sultanganj, Bahar, on the river Ganges* was exhibited at the Royal Academy in 1806.

53 *Near Turva Coondah (?)*

27 × 38 cm.

Probably Gurrumcondah : an ancient Fort in the Cuddapah District.

54 *Tarachand Koondi, near Sasseram*

30 × 49 cm.

55 *Nujibabad*

30.5 × 48.6 cm.

56 *Near (Shah)Jehanabad*
27 February 1789

24 × 30 cm.

57 *Nundidroog, near Bangalore*

27.4 × 37 cm.

58 *Near Rampore, Mallick near Dooram, a village, a day's march from Rampore*

29.5 × 48 cm.

Mallick is to be identified with Milak, 15 miles south of Rampur. William Daniell's entry dated May 15, 1789 states : "As Rampur afforded nothing worth our notice we spent the day in our tents. Fizula Khan's moonshee visited us in the morning. We shewed him our drawings—many of them he was much struck with."

59 *Mogulpoor, near Shahjehanabad*
27th February 1789

30 × 48 cm.

60 *Near Amorah (Rohilkhand)*

20 × 29.5 cm.

61 *Near Delhi*

20.7 × 30.5 cm.

62 *Shuloge Narran Luckie his wife,*
Begula Hari, 1. Bishen 2. Seeb
30.4 x 42 cm.

(From sculptures at Mahabalipuram)

63 *Shahjehanabad*
23.8 x 30.5 cm.

64 *Monument near Sicore near Benares*
32 x 40 cm.

65 *In the Fort of Osoor—Hamilton's Prison*
27.5 x 38 cm.

The Fort of Osoor (Hosur) was situated twenty-five miles away from Bangalore. It had been abandoned, on July 15, 1791, i. e. a year before it was visited by the Daniells, by Tipu's troops to the British under Major Gowdie but handed back in accordance with the treaty concluded in March of the following year.

According to a narration recorded in Thornton's *History of India* (Vol. II pp. 439-440) Captain Hamilton, a British officer, and two other prisoners were massacared at Ossoor (Hosur) on the arrival of Cornwallis's army in 1791.

66 *Delhi—Kutab Minar in the distance*
27 x 38 cm.

67 *Tugklakabad*
29 x 48.5 cm.

Situated about five miles east of the Kutab Minar, the fortress stands "chiefly on a Rock and should suppose it to be near five miles round—is built in a large bold rough stile by Togloke Shah a Pathan King about 700 years ago." Records of their visit include *In the Fort of Tughlakabad*, *Tughlakabad*, *Patan Tomb* and *Mausoleum of Tughlak Shah (Oriental Annual* 1836 & 1837) besides an oil painting put up at Madras Lottery.

68 *Yar-i-Waffardar*

A hollow tree resembling a cave and foliage. In Sutton's opinion Yar-i-Wafadar means the faithful, a name given to the Son river by the Mughal Emperor Muhammad Shah when his army was marching against the Rohillas in 1746, and suffered much from heat on its way from Sambhal to Budaon. Possibly Thomas meant 'Near Waffadar.'

69 *Old Delhi*

20.5 × 26 cm.

The number of water colour drawings by Thomas Daniell on Old Delhi itself in the collection of the Memorial is three. It is on record that William did a drawing on the subject *(Oriental Annual* 1837*)*. Thomas Daniell's oil on Old Delhi figured in Madras Lottery.

70 *Old Delhi*

19.5 × 26 cm.

71 *Waterfall near Sher Gur* (Pencil)

37.7 × 43.3 cm.

On January 29, (1790) William's Diary states "We left Sher Gur about 9 O'clock, stop'ed often on the way to *Kurmar* and made Sketches of Sher Gur and of the Hill called by the Hill men Rajah Deo." A painting in oil by Thomas Daniell entitled *View near Sher Ghur, in the province of Bahar, East Indies*, was exhibited at the Royal Academy in 1801.

72 *Narranpore near Mirzapoor*

11.5 × 18.5 cm.

Shrine under a Banyan tree. Thomas did an oil on Narranpore.

73 *Acheen*

16 × 25.5 cm.

Buildings and lake with hills in background.

74 *Near the Kutub Minar*

24 × 30 cm.

Kutub Minar (upright) is the subject matter of engraving No. 24, *Oriental Scenery*, Series 5.

75 *Tughlukabad*

30 × 49 cm.

76 No title

23 × 23.5 cm.

77 *Bissaula (Rohilkhand)*
29 May 1789

29.5 × 48 cm.

Writes William Daniell "Marched to Bissaulah today (May 19, 1789) district about 11 miles south west. Arrived there at 7 O'clock when un [uncle] and self went there into the Town and sat down to draw before the sun was very hot."

Other items on the subject is a Thomas Daniell oil—*Muhommedan buildings at Bissaula in Rohilkhund* exhibited at the Royal Academy in 1799.

78 *Inside of the Temple of Sita,*
Ramghur in the Boujpoor
district (Pencil)

49 × 61 cm.

The Daniells spent three days at Ramghur between 19th and 21st January 1790. William's Journal says: "Rode out two or three Koass this morning (22nd January 1790), to the hill called Setaurrosooee on which the Hindoos say that Sita when her husband Ram was in pursuit of her stoped to dress her Dinner."

79 *Mukreeka, near Bagwanpoor* (Pencil)

30 × 41.5 cm.

80 *Tomb of Sher Shah, Sasseram* (Pencil)

38 × 54 cm.

In *Oriental Annual* (1834) occurs a detailed description : "The remains of Sher Shah were deposited in a mausoleum of considerable magnificence, built in the centre of a large tank, which is about a mile in circumference, surrounded by strong masonry. The dome is remarkably elegant, and encompassed by three turreted parapets having several small circular towers at regular intervals. The base of the mausoleum is a large square, in the centre of which the principal structure stands. It is octagonal and flanked at each angle of the quadrangular basement by a low-domed tower, scarcely less magnificent than the parent edifice from which it is detached. The interior of the mausoleum is plain, but there is a gloomy grandeur about it which awakens feelings rather painful than agreeable." An oil by Thomas Daniell—*The Mausoleum of the Emperor Shere Shaw, at Sasseram, in the province of Bahar, East Indies,* was exhibited at the Royal Academy in 1810.

81 No Title (Pencil)

24.5 × 30.5 cm.

82 *Near Sherghur* (Pencil)
27 January 1790

24.5 × 30 cm.

83 *Rajah Deo* (Pencil)

30.2 × 33.7 cm.

The hill of Rajah Deo, writes William Daniell, is "one of the boldest Crags we have met with—Un. says he never saw any in Yorkshire equal it—its height I should suppose must be above 300 feet."
The subject also is featured in Plates 5 and 6 in Vol. V, *Oriental Scenery* and in an oil painting *Deo Near Gya* (ML).

84 *Rohtas Gurh, Temple near the Waterfall* (Pencil)

33 × 40 cm.

Hill fort in Sassaram subdivision of Shahabad District, towering to 700 feet above the valley.

This sketch, in Sutton's opinion, was probably the origin of William Daniell's oil—*A Hindu Temple at Rohtas Gur, a hill fort in the Province of Bahar*, exhibited at the Royal Academy in 1832. *Oriental Scenery* Vol. I, Plate 20 also depicts the scene. Ruins in Rohtas Gurh is the subject matter of *Oriental Scenery* Series III, Plate 2.

It will be of interest to know that the ruined temple could be later restored to its original form exclusively with the aid of the drawings made by the Daniells 150 years ago.

85 *Cheynepoor Hills* (Pencil)

30 × 38.5 cm.

86 *Cheynepoor* (Pencil)

30.5 × 42.5 cm.

While passing through the Kaimur hills the Daniells came across Cheynepoor (Chainpur). That this site attracted the artists is attested by the fact that besides the two sketches referred to above (one of which was later engraved in *Oriental Scenery* VI, Plate 15), two oils by Thomas Daniell viz. *View in the Cheynpore District* and *An Indian with his cattle etc. having ascended in safety a dangerous pass in the mountains, returns thanks to Ganesa, the guardian of the Ghauts* and *A scene in the Cheynepore District, East Indies*, were exhibited at the Royal Academy in 1801 and 1816 respectively.

87 No title (Pencil)

26.5 × 40.5 cm.

88 *Rajah Deo* (Pencil)

30×41 cm.

89 *Kewjee* (*?*) (Pencil)

30×42.5 cm.

90 *Rohtas Gurh* (Pencil)

30.5×49 cm.

91 No title (Pencil)

11.5×17 cm.

92 *Wadinellore Mira* (*Wonbinellore or Omalur, Wabanolloor ?*)

13.5×19 cm.

Here Thomas did a landscape. William noted in his Journal : 'Sandry-Durgam appeared in the distance, which promises to employ us.'

93 *Near Sher Gur* (Pencil)
27 January 1790

10.8×11 cm.

WATER COLOUR BY WILLIAM DANIELL ON VELLUM

Dimensions : *35.5 × 48 cm.*

Purchased in 1935 on behalf of the Trustees by Sir Evan Cotton for £ 20/- only.

Sketch of the back of Old Government House with a group representing a crowd around a captured lion in the foreground.

This painting was at one time wrongly attributed to James Hunter. But it distinctly bears the signature of William Daniell. There is no date to this signature but as St. John's Church is to be seen in the background the date must be about 1786 or 1787 when the Daniells undoubtedly were in Calcutta.

R. 2731

WATER COLOUR PAINTINGS BY THE DANIELLS

Presented by Mrs. George Lyell in 1932, in memory of her husband as a gift to the Memorial.

1 Bungalow in India, about 1800, by William Daniell.

It portrays a palatial pucca bungalow standing in a spacious compound ; a sepoy sentry mounts guard at the porch and Europeans are riding up the drive.

54 × 34 cm.

R. 2189

2 Bangalore Fort by Thomas Daniell.

Visited by the Daniells on April 30, 1792, according to an entry in William's Journal.

72 × 28.5 cm.

R. 2270

3-7 Five sketches of Oossoor in Mysore by Thomas Daniell.

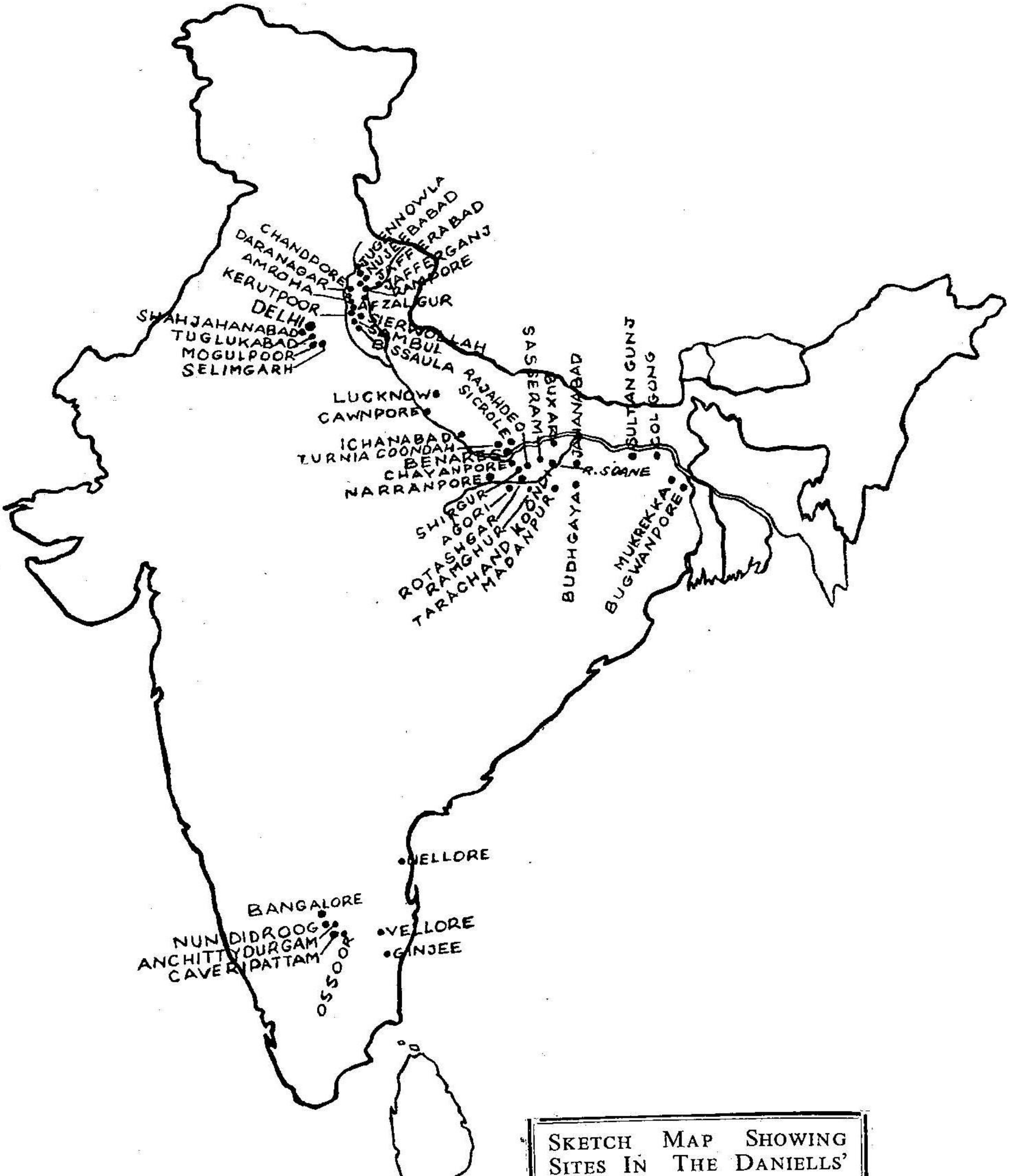
R. 2260-2264

(a) South Face of Ossoor, Mysore (Pencil sketch).

47 × 29.5 cm.

(b) East Face of Ossoor, Mysore (Pencil sketch).

47 × 28.3 cm.



SKETCH MAP SHOWING SITES IN THE DANIELLS' WATER COLOUR & PENCIL SKETCHES IN THE V. M. COLLECTION.

(c) East Face of Ossoor, Mysore (Pencil sketch).

47 × 29.5 cm.

(d) South Face of Ossoor, Mysore (Pencil sketch).

47 × 29.5 cm.

(e) Fort of Ossoor, Mysore (Pencil sketch).

48 × 30.5 cm.

According to William Daniell's MS. Journal the Daniells arrived at Ossoor on May 4, 1792 and left on May 5. "As a number of Tippoo's people were in the vicinity in (of) the fort, Captain Chase gave us a sepoy to accompany us to the Hill about a mile South West of the Fort—On the top are several Hindoo Temples—it commands a very good view of Fort and Pettah as well as the Barramahal Hills—both of which we made memorandum of."

8 *Swimming Boilee near Bangalore, 1792*

46.5 × 29 cm.

R. 2265

9 *East Face of Bangalore, 1772*

Pencil sketch

48.5 × 30 cm.

R. 2266

10 *Bangalore Palace from the North-East, 1792*

Pencil Sketch—foreground

48 × 30 cm.

R. 2267

11 *North-East Face of Bangalore 1792*

Pencil Sketch

49 × 30 cm.

R. 2268

12 No title, *1792*

Pencil Sketch

48 × 30 cm.

R. 2269

13 No title, *1792*

48 × 30 cm.

R. 2271

14 *Bangalore from the Green Babal trees, 1792*

Pencil Sketch

48 × 30 cm.

R. 2272

15 No title, *1792*

48 × 30 cm.

R. 2273

16 *Cape of Good Hope, 1795*

26 × 15 cm.

R. 2190

17 *Cape of Good Hope, 1795*

26 × 15 cm.

R. 2191

18 *Cape of Good Hope, 1795*

27 × 19 cm.

R. 2192

19 *On Vellore*

W. Daniell

R. 2731

20 *An Indian Landscape*

W. Daniell

R. 2178

21 *View of Benares*
W. Daniell

R. 2061

22 *Sketch of Benares*
W. Daniell

53 × 30 cm.

R. 2850

23 *Bungalow of Buxar*
W. Daniell

R. 1978

24-47 *24 Sketches of Seringapatam*

R. 2236-2259

Form a part of George Lyell Collection in the Memorial. As these Sketches relate to the final campaigns of 1799 against Mysore, the Sketches cannot be by the Daniells who had left South India much earlier. The artists never went to Seringapatam. According to William's Mss. Journal they arrived at Lord Cornwallis' camp (seven miles from Bangalore) on April 28, 1792. They visited Bangalore and left for Hosur (Oossor) on May 4, Tiruchengoda (Tritchencore) and Trichinopoly. These Sketches are by another hand, probably Capt. T. Sydenham. The water marks on No. 52 (1797) and No. 61 (1794) show that the Sketches relate to the second and successful siege of 1799.

48-83 *George Lyell Collection also contains 36 sketches*

R. 2200-2235

On places in South India. Inspite of the inscriptions on the dealers' label not all are by the Daniells. For example, there is one dated 1790. The Daniells were then in Upper Bengal. The Sketches bear neither title nor signature.

PENCIL SKETCHES BY THE DANIELLS

(11 Daniell Sketches in 8 Folders presented by Sir Evan Cotton in 1935)

Bhagalpore	***R. 2745***
Rangoon	***R. 2746***
Malacca	***R. 2747***
Unidentified (man with a disc-like hairdress)	***R. 2748***
Unidentified	***R. 2749***
Tanjore Rajah	***R. 2750***
Ichanabad near Maneekpore	***R. 2751***
Currah	***R. 2752***
Ghats at Old Cawnpore	***R. 2753***
Moorpunakha at Lucknow	***R. 2754***
Unidentified	***R. 2755***

The Chitpur Road
Aquatint

R.2527(26)

A LIST OF PRINTED AND ENGRAVED WORKS OF THE DANIELLS IN THE COLLECTION OF THE VICTORIA MEMORIAL

Oriental Scenery, in six parts, 144 Coloured Aquatints 6 uncoloured engraved title pages, engraved surface 42.5 × 60 cms.

6 parts, large folio, 1795-1808. Published at £ 210. An 8vo volume of text used with each part, the title page differing in minor details from that of the engraved title.

Two complete sets donated respectively by H. M. Queen Mary in 1912 (C. 927) and Mrs. George Lyell in 1932 (R. 2527)

SERIES ONE

Engraved Title : **Oriental Scenery :** Twenty-four Views in Hindoostan, taken in the years 1789 and 1790 ; Drawn and Engraved by Thomas Daniell, and with permission, respectfully dedicated to the Hon'ble Court of Directors of the East India Company, London, March 1, 1795.

Plates inscribed : Drawn and Engraved by Thomas Daniell (and serial number). Published as the Act Directs, for Thos. Daniell by Robert Bowyer at the Historic Gallery, Pall Mall (and date)

1 Eastern Gate of the Jumma Musjid at Delhi, March 1795.

2 Hindoo Temples at Brindabund on the river Jumna, March 1795.

3 North-East View of the Cotsea Bhaug on the river Jumna at Delhi, May 1795.

4 Ruins of the Ancient City of Gaur, formerly on the banks of the river Ganges, May 1795.

5 Raje Ghaut, the principal Road upto Rotasghur, Bahar, July 1795.

6 The Chalees Satoon on the Jumna side of the Fort of Allahabad, July 1795.

7 Remains of an ancient building Near Firoz Shah's Cotilla, Delhi, September 1795.

8 Part of the Palace of the Fort of Allahabad, September 1795.

9 The Gate leading to the Mausoleum of Emperor Akbar at Secundra, Near Agra, November 1795.

10 Part of the city of Patna on the river Ganges, November 1795.

11 An Ancient Hindoo Temple in the Fort of Ro(h)tas, Bahar, January 1796.

12 The Mausoleum of Macdoon Shah Dawlut at Moneah on the river Soane, January 1796.

13 The western Entrance of Emperor Sher Shah's Fort, Delhi, March 1796.

14 Ramnagar nearly opposite Benaras on the river Ganges, March 1796.

15 The Sacred Tree of the Hindoos at Gaya(h), Bahar, May 1796.

16 Dasasumade Gaut at Benares on the Ganges, May 1796.

17 Mausoleum of Sultan Chusero Near Allahabad, July 1796.

18 The Principal Gate leading to the Taje Mah'l at Agra, July 1796.

19 Hindoo Temples at Agouree, on the river Soane, Bahar, September 1796.

20 North-West View of Ro(h)tasghur, Bahar, September, 1796.

21 Hindoo Temple Near Currah on the Eastern bank of the River Ganges, November 1796.

22 Mausoleum of Sultan Purvez Near Allahabad, January 1796.

23 The Jumma Musjeed, Delhi, January 1797.

24 Gate leading to a Musjeed at Chunargarh, January 1797.

SERIES TWO

Engraved Title : **Oriental Scenery :** Twenty-four Views in Hindoostan, taken in the year 1797. Drawn by Thomas Daniell and engraved by himself and William Daniell, and with permission respectfully dedicated to the Rt. Hon'ble Henry Dundas, one of His Majesty's Principal Secretaries of State, President of the Board of Commissioners for the Affairs of India, Treasurer of the Navy etc., etc., London, August 1797.

Plates inscribed : Drawn and Engraved by Thos. & Wm. Daniell (and serial number). Published as the Act Directs by Thos. Daniell, Howland Street, Fizroy Square (and date).

25 View taken on the Esplanade, Calcutta, August 1797.

26 View of the Chitpore Road, Calcutta, August 1797.

27 The Council House, Calcutta, February 1798.

28 The Writers' Buildings, Calcutta, February 1798.

29 Govinda Ram Mitter's Pagoda, Calcutta, August 1798.

30 Part of Cheringhee, Calcutta, August 1798.

31 South-East View of Fort St. George, Madras, September 1797.

32 Part of the Black Town, Madras, September 1797.

33 The Government House, Fort St. George, Madras, March 1798.

34 The Armenian Bridge Near St. Thomas's Mount, Madras, March 1798.

35 The Assembly Rooms on the Race-Ground, Near Madras, September 1798.

36 Western Entrance to Fort St. George, Madras, September 1798.

37 Part of the Palace, Madura, November 1797.

38 View in the Fort of Madura, November 1797.

39 Interior View of the Palace, Madura, May 1798.

40 A Hindoo Temple at Madura, May 1798.

41 Ruins of the Palace, Madura, November 1798.

42 Tremal Naig's Choultry, Madura, November 1798.

43 The Rock of Trichinopoly, December 1797.

44 The Great Pagoda, Trichinopoly, December 1797.

45 View in the Fort of Trichinopoly, July 1798.

46 The Great Bull, a Hindoo idol, Tanjore, July 1798.

47 South-East View of Trichinopoly, December 1798.

48 The Great Pagoda, Tanjore, December 1798.

SERIES THREE

Engraved Title : **Oriental Scenery** : Twenty-four Views in Hindoostan. Drawn and Engraved by Thomas and William Daniell, and with permission, respectfully dedicated to the Rt. Hon'ble George Viscount Lewisham, President of the Board of Commissioners for the Affairs of India, London, June 1801.

Plates inscribed as in Series II but 'Drawn and Engraved by Thos. & Wm. Daniell'.

1 Near the Fort of Currah, on the River Ganges, August 1, 1801.

2 Ruins in Ro(h)tasgur in Bahar, August 1, 1801.

3 Gate of the Loll Bhaug at Fyzabad, October 1, 1801.

4 Mausoleum of the Ranee, wife of the Emperor Jahangir, Near Allahabad, October 1, 1801.

5 The Punj Mahalla Gate, Lucknow, December 1, 1801.

6 The Mausoleum of Amir Khusero, at the ancient city of Delhi, February 1, 1802.

7 Ruins at Cannouge, February 1, 1802.

8 The Entrance to Mausoleum in Sultan Khusero's Garden, Near Allahabad, February 1, 1802.

9 A Mosque at Jaunpore, April 1, 1802.

10 Gate of a Mosque built by Hafez Ramut at Pillibeat, April 1, 1802.

11 Jag Deo, and Warrangur, Hill Forts in the Barramah'l, June 1, 1802.

12 Ryacotta, in the Barramah'l, June 1, 1802.

13 Verapadroog, in the Barramah'l, June 1, 1802.

14 Oussoor, in Mysore, August 1, 1802.

15 View of Gyah, a Hindoo Town in Bahar, October 1, 1802.

16 Palace of Nawab Suja Dowlah at Lucknow, October 1, 1802.

17 Lucknow Taken from the opposite bank of the River Goomty, December 1, 1802.

18 A Baolee, at Ramnagar, December 1, 1802.

19 View at Delhi, Near the Mausoleum of the Emperor Humaioon, February 1, 1803.

20 The Baolee at Ramnagur, February 1, 1803.

21 View from the Ruins of the Fort of Currah on the River Ganges, April 1, 1803.

22 View of Mutura, on the River Jumna, April 1, 1803.

23 Mausoleum of Kausim Solemanee, at Chunar Gur, June 1, 1803.

24 Mausoleum of Nawab Asoph Khan, at Raje Màhal, June 1, 1803.

SERIES FOUR

Engraved Title : **Twenty-four Landscapes.** Views in Hindoostan, Drawn and Engraved by Thomas and William Daniell, with permission respectfully dedicated to the Rt. Hon'ble George O'Brien, Earl of Egremount, London, May, 1807.

Plates inscribed as in Series Three

1 Cape Comorin taken near Calcad, January 1, 1804.

2 The Waterfall at Puppanassum in the Tinnevelly District, January 1, 1804.

3 The Waterfall at Courtallum in the Tinnevelly District, January 1, 1804.

4 Shevagurry, January 1, 1804.

5 Cheval Pettore, January 1, 1804.

6 Near Attoor in the Dindigul District, January 1, 1804.

7 Sankry Droog, January 1, 1804.

8 Near Bandell, on the River Hoogley, January 1, 1804.

9 Siccra Gulley, on the Ganges, January 1, 1804.

10 Ramgur, or Rampoor, in the Benares District, January 1, 1804.

11 Dhuah Koonde in the Benares District, January 1, 1804.

12 Cannoge, on the River Ganges, January 1, 1804.

13 View at Negeibabad, near the Coaduwar Gaut, March 1, 1804.

14 Coaduwar Gaut, March 1, 1804.

15 View in the Koah Nulla, May 1, 1804.

16 Jugcanor, in the Mountains of Srinagar, March 1, 1804.

17 View near Duramundi, in the Mountains of Sirinagar, July 1, 1804.

18 Near Dusa, in the Mountains of Sirinagar, July 1, 1804.

19 Buddell, opposite Bilcate, in the Mountains of Sirinagar, September 1, 1804.

20 View of the Ramgunga, September 1, 1804.

21 View between Natan and Taka-ca-Munda, Sirinagur mountains, November 1, 1804.

22 Between Taka-ca-Munda and Sirinagur, November 1, 1804.

23 The Rope Bridge at Sirinagur, January 1, 1805.

24 View taken near the City of Sirinagur, January 1, 1805.

SERIES FIVE

Engraved Title: **Antiquities of India.** Twelve (Twenty-four) Views from the Drawings of Thomas Daniell, R. A., & F. S. A. Engraved by himself and William Daniell (Taken in the years 1790-1793). Dedicated respectfully to the Society of Antiquaries of London, London. October 15, 1799. Printed by T. Bensley, Bolt Court, Fleet Street, 1799.

Issued in two parts, 1799-1808

Plates inscribed as in Series Three.

1 Sculptured Rocks at Mauveleporam, on the coast of Coromandel, October 15, 1799.

2 The Entrance of an Excavated Hindoo Temple, at Mauvaleporam, October 15, 1799.

3 An excavated Hindoo Temple on the Island of Salsette, December 1, 1799.

4 The Portico of an Excavated Temple on the Island of Salsette, December 1, 1799.

5 An Hindoo Temple at Deo, in Bahar, January 15, 1800.

6 An Inside View of the Preceding Temple (No. 5), January 15, 1800.

7 The Entrance to the Elephanta Cave, March 1, 1800.

8 Part of the Interior of the Elephanta, March 1, 1800.

9 S. W. View of the Fakeer's Rock in the River Ganges, near Sultangunge, April 15, 1800.

10 S. E. View of the Fakeer's Rock in the River Ganges, near Sultangunge, April 15, 1800.

11 Part of the Kanaree Caves, Salsette, June 1, 1800.

12 The Interior of an Excavated Hindoo Temple, on the Island of Salsette, June 1, 1800.

13 The Temple at Mandeswara, near Chaynpore, Bahar, December 1, 1808.

14 An Antique Reservoir near Colar in Mysore, December 1, 1808.

15 Exterior of an Ead-gah near Chaynpore, Bahar, December 1, 1808.

16 Interior of a Temple near Muddunpore, December 1, 1808.

17 View near Bangalore, December 1, 1808.

18 Entrance to an Hindoo Temple near Bangalore, December 1, 1808.

19 The Observatory at Delhi, December 1, 1808.

20 The Observatory at Delhi, December 1, 1808.

21 A Pavilion belonging to an Hindoo Temple (*Upright*), December 1, 1808.

22 Interior of the Temple at Mandeswara, near Chaynpore, Bahar (*Upright*), December 1, 1808.

23 A Minar at Gaur (*Upright*), December 1, 1808.

24 The Cuttub Minar (*Upright*), December 1, 1808.

SERIES SIX

Engraved Title : **Hindoo Excavations** in the Mountain of Ellora, near Aurangabad, in the Deccan, in Twenty-four Views. Respectfully dedicated to Sir Charles Warre Malet, Bart, Lâte the British Resident at Poonah. Engraved from the Drawings of James Wales, By and Under the Direction of Thomas Daniell, London, June 1, 1803.

> Plates inscribed : Drawn by James Wales. Engraved by and under the direction of Thos. Daniell—then as in Part Three (but all dated June 1, 1803).

1 The Mountain of Ellora (First View).

2 The Mountain of Ellora (Second View).

3 The Mountain of Ellora (Third View).

4 Jagannatha Sabha.

5 Paraswa Rama Sabha.

6 The Entrance of Indra Sabha.

7 Indra Sabha, looking outwards.

8 Indra Sabha.

9 Doomar Leyna (Ground plan also).

10 Junwassa, or the place of the nuptials.

11 Rameswara (Ground plan, also Nilkanta, Durwasa Rishi).

12 The Entrance to Kailasa.

13 South-West View of Kailasa.

14 North-West View of Kailasa.

15 The Upper Part of Kailasa (No. 1).

16 The Upper Part of Kailasa (No. 2).

17 Dasavatara (Ground Plan of Dasavatara).

18 The Ashes of Ravana.

19 The Ashes of Ravana (Interior view).

20 Tin-Tali.

21 Do-Tali.

22 Viswakarma, Exterior View.

23 Viswakarma.

24 Dehr Warra.

A Picturesque Voyage to India by the Way of China

By Thomas Daniell, R. A., and William Daniell, A. R. A., 1810.

50 coloured aquatints, engraved surface $4\frac{3}{4} \times 7\frac{1}{2}$ ins. Each marked 'Drawn & Engraved by Thos. & Willm. Daniell. Published by Messrs. Longman, Hurst, Rees & Orme, Paternoster Row' (and date).

Title (V. blank) + Introduction 2 pp. 1 leaf of text to each plate.

Small oblong folio, published by Longman, Hurst, Rees and Orme, Paternoster Row, and William Daniell, No. 9 Cleveland Street, Fitzroy Square, 1810. Published at £ 12 12 s.

Presented by Mrs. George Lyell in 1932.

1 Gravesend, January 1, 1810.

2 Passing Beechy-Head, January, 1810.

3 Madeira, January 1, 1810.

4 Off Madeira, January 1, 1810.

5 Crossing the Line, January 1, 1810.

6 Gale off the Cape of Good Hope, February 1, 1810.

7 A Man overboard, January 1, 1809.

8 Cape of Good Hope, February 1, 1809.

9 Albatross, February 1, 1809.

10 Java Head, February 1, 1810.

11 Malaye Proas & Canoes, February 1, 1810.

12 Anjere Point Straits of Sunda, March 1, 1810.

13 Dutch Residence at Anjere Point, March 1, 1810.

14 Watering Place at Anjere Point, 1810.

15 Malays of Java, March 1, 1810.

16 A Malaye Village, March 1, 1810.

17 Malaye Proas, March 1, 1810.

18 Malays of Java, April 1, 1810.

19 Cocoa Nut & Betel Trees, April 2, 1810.

20 Chinese Trading and Fishing Vessels, May 1, 1810.

21 Macao, China, June 1, 1810.

22 Chinese Husbandman, June 1, 1810.

23 Hotun, on the Canton River, June 1, 1810.

24 Chinese Vessels, June 1, 1810.

25 Near Whampoa, China, June 1, 1810.

26 Chinese Tomb, July 1, 1810.

27 Whampoa Pagoda, July 1, 1810.

28 A Chinese Gentleman, July 1, 1810.

29 A Chinese Lady, July 1, 1810.

30 A Scene on the Canton River, July 1, 1810.

31 Hoe Chu Fou Toe, a Chinese Fort near Canton, Augt. 1, 1810.

32 South West View of Canton, Augt. 1, 1810.

33 Chinese Barber, Augt. 1, 1810.

34 Chinese Lady, Augt. 1, 1810.

35 Chinese of Rank, Augt. 1, 1810.

36 Chinese Junks, Septr. 1, 1810.

37 Chinese Pavilion, Septr. 1, 1810.

38 An Offering to the God of Fire, Septr. 1, 1810.

39 View in a Chinese Garden, Septr. 1, 1810.

40 A Chinese Military Officer, Septr. 1, 1810.

41 Chinese Duck Boat, Octr. 1, 1810.

42 Camoens Cave, Macao, Octr. 1, 1810.

43 Coast of Cochin China, Octr. 1, 1810.

44 Pedro Branco, Straits of Malacca, Octr. 1, 1810.

45 Cape Ricardo, Straits of Malacca, Octr. 1, 1810.

46 Fowl Island, Bay of Bengal, Novr. 1, 1810.

47 Near Gangwaugh Colly, on the River Hoogly, Novr. 1, 1810.

48 Near Cucrahattee, on the River Hoogly, Novr. 1, 1810.

49 View of Calcutta from the Garden Reach, Novr. 1, 1810.

50 Old Fort Gaut, Calcutta, Novr. 1, 1810.

List of Engravings (Coloured/Uncoloured) by or Attributed to Thomas and William Daniell in the Collection of the Victoria Memorial, Calcutta

Presented by the Raja of Hill Tipperah in 1904

Title	Catg. No.
The Jumma Musjeed, Delhi	*C. 1090*
The Writer's Buildings, Calcutta	*C. 1661*
Part of Cheringhee, Calcutta	*C. 1662*
The Council House, Calcutta	*C. 1663*
South-East View of Fort St. George (Forming Plate *VII* of the Second Series of the *Oriental Scenery*)	*C. 1850*
Ramnagur Near Benares	*C. 2109*
The Chalees Satun in Allahabad Fort	*C. 2110*
Rohtas Ghur, Bahar	*C. 2162*
Sher Shah's Fort at Delhi	*C. 2163*
An Ancient Building Near Firoz Shah's Cottilah, Delhi	*C. 2174*
The Eastern Gate of the Jumma Musjeed, Delhi	*C. 2175*
The Gate of Akbar's Tomb at Secundra	*C. 2176*
The Palace at Allahabad	*C. 2180*

Presented by the Government of India in 1904

View of the River side of the Old Fort (W. Daniell, 1787)	*C. 1753*
View of the East side of the Old Fort (W. Daniell, 1786)	*754*

Title	Catg. No.
Presented by Miss Marian Winter in 1904	
The Melchet Park Memorial to Warren Hastings (W. Daniell)	*C. 1362*
Presented by M. Wilmot Corfield in 1907	
The Gate Leading to the Mausoleum of the Emperor Akbar at Secundra Near Agra, 1812	*C. 1262*
Presented by Sir Andrew Fraser in 1908	
Calcutta from the River Hooghly (Coloured reduced copy of the Aquatint by Thomas Daniell forming No. 8 of the Series published by him at Calcutta in 1788)	*C. 2210*
Presented by Queen Mary in 1912	
Ramnagur Near Benares	*C. 1047*
The same (Uncoloured)	*C. 1047 A*
Hindoo Temples at Agouree, Bahar	*C. 1048*
The same (Uncoloured)	*C. 1048 A*
Part of Patna	*C. 1049*
Ro(h)tas Ghur, Bahar	*C. 1050*
S. W. View of the Fakeer's Rock in the River Ganges, Near Sultangunge (forming Plate IX of *Antiquities of India,* First Series	*C. 1051*
Raje Gaut, the Principal Road leading upto Ro(h)tas Ghur	*C. 1052*
Ruins at Gaur	*C. 1053*

Title	Catg. No.
The Old Fort & Holwell's Monument, Calcutta	*C. 1054*
Writers' Buildings, Calcutta	*C. 1055*
Part of the Cheringhee, Calcutta	*C. 1056*
Govinda Ram Mitter's Pagoda, Calcutta	*C. 1057*
The same (Uncoloured)	*C. 1057A*
The Council House, Calcutta	*C. 1058*
The same (Uncoloured)	*C. 1058A*
The Chitpore Road, Calcutta	*C. 1059*
The same (Uncoloured)	*C. 1059A*
The Esplanade, Calcutta	*C. 1060*
The same (Uncoloured)	*C. 1060A*
An Excavated Temple on the Island of Salsette (forming Plate III of *Antiquities of India*, Part I)	*C. 1061*
The Great Pagoda, Tanjore	*C. 1062*
View in the Fort of Trichinopoly	*C. 1063*
The Armenian Bridge, Madras	*C. 1064*
The Black Town, Madras	*C. 1065*
S. E. View of Fort St. George	*C. 1066*
The Mausoleum of Amir Khusoro	*C. 1067*
N. E. View of the Cotsea Bhaug, Delhi	*C. 1068*
The Cuttub Minar, Delhi	*C. 1069*
Part of Sher Shah's Fort, Delhi	*C. 1070*
Eastern Gate of the Jumma Masjid, Delhi	*C. 1071*
The same (Uncoloured)	*C. 1071A*
Hindoo Temples at Brindabund	*C. 1072*

Title		Catg. No.
The Taj Mahal		*C. 1073*
Mausoleum of Sultan Purveiz, Allahabad		*C. 1074*
The Palace at Allahabad		*C. 1075*
The Chalees Satoon, Allahabad		*C. 1076*
The same (Uncoloured)		*C. 1076A*
The Baoli at Ramnagur		*C. 1077*
Dusasumade Gaut, Benares		*C. 1078*
The Jumma Masjid, Delhi (Uncoloured)		*C. 1090A*
Indra Sabha—Coloured engraving made by or under the direction of Thomas Daniell from drawings by James Wales. Published in *Hindoo Excavations in the Mountain of Ellora*, 1803		*C. 1091*
Ekvera	do	*C. 1092*
Rameswara	do	*C. 1093*
Ekvera	do	*C. 1094*
Kailasa	do	*C. 1095 & 1096*
Viswakarma	do	*C. 1097 & 1098*
The Entrance of Kailasa		*C. 1099*
The Entrance of Indra Sabha		*C. 1100*
View Near Bangalore (*Antiquities of India*, 1799 & 1804)		*C. 1102*
Sculptured Rocks at Mavalipuram (*Antiquities of India*, 1799 & 1804)		*C. 1103*
Entrance to a Hindoo Temple at Mavalipuram (*Antiquities of India*, 1799 & 1804)		*C. 1104*

Presented by Mr. Justice L. P. Beaufort
of Wynberg, S. Africa in 1921

The Twelve Views of Calcutta

Title	Catg. No.
The Old Fort Looking Towards Clive Street, 1786	*C. 603*
The Mayor's Court & Writers' Buildings, 1786	*C. 604*
The Great Tank, 1786	*C. 605*
The Chitpore Road, 1787	*C. 606*
The Supreme Court, 1787	*C. 607*
The Old Fort from the River, 1787	*C. 608*
Chowringhee, 1787	*C. 609*
Calcutta from the Hugli, 1788	*C. 610*
Old Court House Street, 1788	*C. 611*
The Council House, 1788	*C. 612*
Old Government House, 1788	*C. 613*
St. John Church, 1788	*C. 614*

[*N. B.*—Each plate bears the Inscription 'T. DANIELL SECT.' and date]

Esplanade West	*R. 1445*
Gentoo Buildings in the Old Town	*R. 1447*
Gentoo Pagoda & House occupied by Gentoo Priest	*R. 1451*

Presented by Mrs. George Lyell in 1932

Esplanade, Calcutta	*R. 2277*
Chitpore Road, Calcutta	*R. 2278*
Council House, Calcutta	*R. 2279*

Title	Catg. No.
Writers' Buildings, Calcutta	*R. 2280*
Chowringhee, Calcutta	*R. 2281*
S. E. View of Fort St. George, Madras	*R. 2282*
Sir Nathaniel Dance, Full-length portrait in mezzotint	*R. 2290*
The Fleet of the East India Company, Homeward bound from China under the Command of Sir Nathaniel Dance by W. Daniell	*R. 2317*

Purchased by the Trustees, Victoria Memorial

The Dismasted Indiaman, Dunira, 1825—W. Daniell Purchased in 1915	*C. 1564*
An Aquatint of the Taj Mahal, Agra, Purchased through Sir Evan Cotton in 1937	*R. 2851*
An Aquatint of the Taj Mahal, Agra Purchased through Sir Evan Cotton in 1937	*R. 2852*
Chinese Trading & Fishing Vessels, 1810 Purchased in 1937	*R. 2844*
Tea Tree, 1800, Purchased in 1937	*R. 2845*
View taken near the city of Sirinagur Purchased in 1925	*C. 1079*
View of Nejibabad Near the Coaduwar Gaut, Rohilcund Purchased in 1925	*C. 1080*

ENGRAVINGS FROM DRAWINGS BY THE DANIELLS

Title	Catg. No.
Distant View of Moottee Jhurna, A Waterfall in the Rajmahal Hills, Bengal—A coloured aquatint by Fellows from a drawing by Thomas Daniell, Published in 1802. One of the *Twenty-Four Views of Hindoostan* drawn by W. Orme from the original pictures by Mr. (Thomas) Daniell and Colonel (Francis Swain) Ward, 1805	*C. 1137*
The Bridge at Jaunpore, A coloured aquatint by H. Merke from a drawing by Thomas Daniell, Published in 1804	*C. 1138*
Felicity Hall, late the residence of Hon'ble David Anstruther, near Moorshidabad, A coloured aquatint by Harraden from a painting by T. Daniell. Published in *Twenty-four Views of Hindoostan.*	*C. 1139*
Nine Plates out of the *Twenty-four Views of Hindoostan* drawn by W. Orme from the original pictures by Mr. (Thomas) Daniell and Col. (Francis Swain) Ward, 1805.	
A Choultry or Place of Worship carved out of the Top of the Rock of Trichinopoly in High Repute by the Malabars	*C. 1833*
A View of Oossoor	*C. 1834*
A View within the walls of a Pagoda, Madras	*C. 1835*

Title	Catg. No.
The Palace of the Late Nabob of Arcot	*C. 1836*
South-East View of the Rock of Trichinopoly	*C. 1837*
Fort Square from the South side of the Parade, Fort St. George	*C. 1838*
A View of Part of St. Thome Street, Fort St. George	*C. 1839*
A View from the King's Barracks, Fort St. George	*C. 1840*
A View in the North Street of Fort St. George Coloured Engravings by Edward Orme, H. Merke and J. C. Stadler from sketches made by W. Orme from paintings by T. Daniell and Col. F. S. Ward out of the *Twenty-Four Views in Hindoostan* published by E. Orme in 1805	*C. 1841*
Muttra Fort	*C. 2181*
Anchshur, Bengal	*C. 2182*
Burial Place of a Peerzada Anopther	*C. 2183*
Fortress of Gwalior taken by General Popham, 1780	*C. 2184*
The European Factories at Canton	*R. 2304*
View of Bombay Engraving by J. Stephenson after W. Daniell	*R. 2596*
View of Agra Gate, Chanter Serai Engraving by J. H. Kernst after W. Daniell	*R. 2597*

ON DANIELLS

Presented by the Calcutta Historical Society in 1925

Title	Catg. No.
Thomas Daniell, R. A. (1749-1840) & William Daniell R. A. (1769-1837) A photograph from the painting by Robert Home in the collection of the Asiatic Society of Bengal.	*C. 1082*
Sketch map showing the Journey of the Daniells from Calcutta to Gharwal, 1788-1790.	*C. 1083*

Presented by Sir Evan Cotton in 1929

Daniells in India—A paper read by Sir Evan Cotton at the Eleventh Public Meeting of the Indian Historical Records Commission held at Nagpur in December 1928	*R. 2062*

Presented by Mrs. George Lyell in 1933

A copy of Portrait in oil of the two Daniells Attributed to Robert Home	*R. 2184*

LIST OF SITES OCCURRING IN THE PAINTINGS & ENGRAVINGS OF THE DANIELLS IN THE COLLECTION OF THE VICTORIA MEMORIAL

A

Acheen (WC)

Afzalgarh (WC) 2 versions

Near Afzalgarh (2 versions)

Agori on the Soane
- Hindu Temple (WC)

Agra, Tajmahal (OP/TD)
- View of Tajmahal from opposite side of the river (OP/WD)

Amroah, Edga (WC)
- West View of Edga (WC)
- Near Amroah (WC)

Anchitty (PS)

B

Bangalore
- Fort (WC/TD)
- Swimming Boilee (PS)
- East Face of Bangalore (PS)
- Bangalore Palace (PS of the foreground)
- Bangalore Palace from NE (PS)
- N. E. Face of Bangalore (PS)
- Bangalore from Green Babul Trees (PS)

Banyan Tree (OP/WD)

B

Benares
- A View of (WC/WD)
- Sketch of (WC/WD)

Bhagalpore (PS)

Bissaula (Rohilkhand) (PS)

Budh-Gaya
- Hindu Monument (WC)
- Banyan Tree & Temple (WC)

Bugwanpoor
- Near Bugwanpoor (WC)

Buxar
- Bungalow of (WC/WD)

C

Calcutta :
- Old Fort & River Bank (OP/TD)
- Old Court House Street (OP/TD)
- A View of Buckingham House (OP/TD)
- View of Esplanade (OP/TD)
- Distant View of the Esplanade (OP/TD)
- A House at or Near Calcutta (OP/TD)
- Calcutta from the Garden Reach (OP/WD)
- Govt. House (back), Calcutta on Vellum (WC)

C

Canton :
European Factories at (OP/WD)
Cape of Good Hope (WC/WD)
3 Nos.

Cawnpore :
Ghats at (PS)

Caveripattam Near (WC)

Chandpoor (WC)
Near Chandpoor, Rohilkhand
(foreground in PS)

Chayanpore (Chainpore)
Gate leading to the tomb
of Atyyar Khan (WC)
Tomb of Akbar Khan (WC)
Chayanpore Hills (PS)
Chayanpore (PS)

Colgong :
Curious Hindoo
Building on one
of the rocks (WC)

Courtallum
Falls of (OP/TD)

Currah
View near the Fort (OP/TD)
Currah (PS)

D

Daniell Thomas (OP/WD)

Daranagar
Common Snowy Mountains
between Chandpoor and
Daranagar (WC)

D

Delhi
Jamma Musjid (OP/TD)
Old Delhi (WC) & (PS)
Palace of Jaffer Khan (WC)
Near Humaioon's Tomb (WC)
2 versions
In Firoz Shah's Cottillah (WC)
2 versions
In Firoz Shah's Cottillah (WC)
Another version
showing the window from which
Alamgir Sani was thrown (WC)
Tomb of Safdar Jung (WC)
Mansoor Ali Khan's Tomb (WC)
Observatory (WC)
Near Sher Shah's Fort (PS)
Old Delhi (WC)
Near Delhi (WC)
Qutb Minar in the Distance (WC)
Old Delhi (WC) another version
Near Qutb Minar (WC)

Dindigul (vicinity)
Death of a Tiger (OP/TD)

Doorga Puja (OP/TD)

G

Ganges, Hindoo Females
on the Banks (OP/WD)

Garhwal,
Mountain Scene (OP/TD)

Ghazipore, A Mosque near the Garden
of Fyzal Khan (OP/TD)

Ginjee (WC)

Goomtee, State Barges on the (OP/TD)

H

Howrah, View of the Military
Orphan House (OP/TD)
Hurdwar (OP/TD)

I

Ichanabad, Near Maneekpore (PS)

India, Bungalow in (WC/WD)

Indian Landscape (OP/TD)

Indian Landscape (another
version) OP/TD

Indian Landscape (WC/WD)

J

Jafferabad (Near Rohilkhand)
on the road (WC) 2 versions

Jahanabad (WC)

Jugernowla, above Hardwar
Banyan Tree near (WC)

K

Kerutpoor, Rohilkhand (WC)
Kewjee (?) (PS)

Khandi (WC)

Kos Minar
On the road between
Fatepur Sikri & Agra (OP/TD)

L

Lucknow,
Imambara of Asaf-ud-daula
(OP/WD)
Moorpankhee at (PS)

M

Macao, Chinese Junk (OP/TD)

Madura, Ruins of the Palace (OP/TD)

Malacca (PS)

Mogulpoor Near Shahjahanabad (WC)

Muddunpore, Hindu Temple
a hill near (WC)

Muharram Procession (OP/TD)

Mukreeka (Near Bagwanpoore) WC

Murshidabad,
Nawab's Palace (OP/TD)

N

Narranpore, Near Mirzapore (WC)

Nellore (PS)

Nujeebabad [in Rohilkhand] (OP/TD)
View near Nujeebabad (OP/TD)
Nujeebabad (WC)
Nujeebabad—Jafferganj (WC)
Near Nujeebabad (WC)
Mosque at Nujeebabad (PS)
Near Nujeebabad, Comchor
Hill (WC)
Nujeebabad (PS)
Nundidroog [Near Bangalore](WC)

O

Officer Going Shooting (OP/WD)

Ossoor
From the Hill near Ossoor (WC)
Hamilton's Prison in the Fort
of Ossoor (PS)

O

South Face of Ossoor (PS)
East Face of Ossoor (PS)
East Face of Ossoor, another version (PS)
South Face of Ossoor, another version (PS)

P

Papanassam, The Waterfall of (OP/TD)

R

Raja Deo (PS)

Raja Deo, another version (PS)

Rajmahal
A part of the Mausoleum of Nawab Assuph Khan (OP/TD)
Ruins by the River (OP/TD)
Ramisaram (Rmeswaram)
A Choultry with the approach of the Monsoon (OP/WC)

Ramghur (WC)
Inside the Temple of Sita (WC)

Rampore (Near Dooram, a village—a day's march from Rampore(WC)

Rangoon (PS)

Roebuck B (OP/TD)

Rohilkhand
Near Siccarwallah (foreground in PS)

Rohtasgarh
Temple near Waterfall (PS)
Rohtasgarh (PS)

S

Sambul,
Amroah, Gate (WC)
Sambul (WC)

Sasseram
Emambara Near the tomb of Sher Shah (WC)
Tarachand Koondi near Sasseram (WC)

Secundarmali
Hindoo Returning from the temple of Vishnoo (OP/TD)

Selimgarh, Near Delhi, (WC)

Serinagar (Srinagar) Garhwal
Rope Bridge at (OP/TD)

Seringham
View of the temple of Jambukrishna (OP/TD)

Shahjahanabad
Subjeemandee near Shah-Jahanabad (WC)
Shahjahanabad (WC)
Fort near Shahjahanabad (WC)

Shergur, Waterfall at (PS)
Near Shergur (WC)
Near Shergur (PS)

Shulooge-Narran-Luckie his wife, Begula Hari, I Bishen 2. Seeb(WC)

Sicrole (Near Benares)
Monument (WC)

Soane River—A hollow tree resembling a cave and foliage
Yar-i-wafadar (WC)

Sultanganj
From the Fakeer's Rock (WC)

T

Tanjore Rajah (PS)

Thana, Fort at (OP/TD)

Tomb of Sher Shah (WC)

Trichinopoly—A group of Three Officers in (OP/TD)

Tritchencore
Gate of Temple (OP/TD)

Tuglakabad
In the Fort (WC)
Tuglakabad (WC)
Tuglakabad Version (WC)
Turva (?) Coondah (WC)

V

Village School Master (OP/TD)

W

Wonbinellore
or Wadinellore (WC)

Abbreviations

OP = Oil Painting
PS = Pencil Sketch
TD = Thomas Daniell
WC = Water Colour
WD = William Daniell

(*N. B.*—The number of unidentified sketches or sketches without title in water colour, sepia or in pencil in the album and folder referred to above is 9).

'The Esplanade, Calcutta' by Thomas Daniell